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T. SCOTT BUHRMAN, F. A. G. O.

Editor

LATHAM TRUE, Mus. Dec.

Associate Editor

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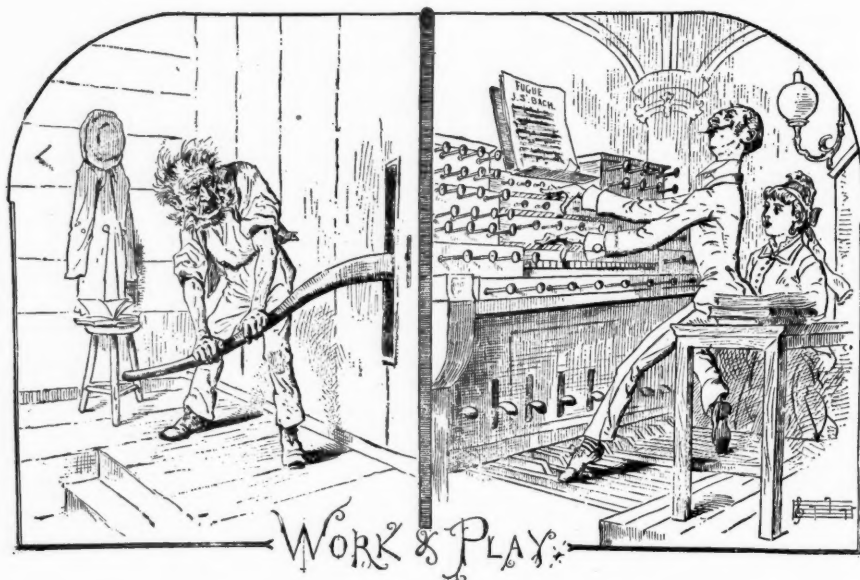
THE WORLD BUILDING

NEW YORK, N. Y.

Volume 3, No. 10

The American Organist

Page 345



Chango

PRESTO! and so it goes. THE AMERICAN ORGANIST is a hard-working magazine published by the organists, for the organists, and of and at and to the organists. The increasing burden of carrying on its editorial work has at last grown to such proportions that he who has hitherto born the burden alone, so far as the Editorials are concerned, must at last yell Help!

The great and encouraging fact of the modern organ world is the increasing number of truly big men in the profession who are willing to help. Some of them have been silently helping through all these troublesome months; their salary checks will be drawn ultimately in the name of their children and grandchildren of the coming generations—they have been generously and nobly content to work and wait for time to bring its own rewards. (Unfortunately we are all in the same boat.)

But this is a great age and a great profession and some day the natural laws of the universe will operate in perfect harmony and he who now merely plays the king of musical instruments will in that day reign as the king of all musicians.

There are only two dark forests to be cleared before the last remaining enemies shall be vanquished. The first of these is our hitherto lack of keen critical

discussion of all details of our profession; the second is our timidity in original thought and act.

Our photoplay activities are being adequately taken care of by several of the most successful theater organists and original thinkers the profession has thus far engendered, and their writings, as well as all other photoplay materials, will be grouped together in each issue under their contributing editorship.

Church music, which has formerly been considered almost the only possible sphere for the organists, is an older art with fairly well defined principles and practises; its materials will similarly be grouped under one head. If the professional church organists take as much interest in their work as the professional theater organists have taken in theirs, the church department will also be presented under the active editorship of church organists of similarly high standing, and every effort will be made to expand it in ways thus far unthought of.

But this manifestly must depend, just as the theater work must, upon the activity (not promissory) coöperation of those interested in this branch of the organ world. The church organist, having more free time at his disposal, will have in this department the correspondingly greater opportunity for good.

And life rolls merrily onward towards the day when the undertaker shall be dressed in his best suit of black and stand waiting over our exclusive eight-by-three reservation with his hat in one hand and a little loose dirt in the other; what will you and I be doing with the time and opportunities that shall yet be ours before the handful of dirt rains upon us?

Latham True, we hope, will only reach that grave day a great many decades hence; and until then, we would like to assure ourselves, he will be contributing of his very best to the life of the American organist. Work and play, it will be for organists all, and the world in general, so long as time shall last.

T. S. B.

On the Bench

HUMAN nature on the organ bench is the twin brother of human nature in the world about us, in office and store, in class room and study. The characteristics of mankind in general fit ready-made upon the shoulders of the organist. Have not we, too, like Shylock, "eyes . . . hands, dimensions, senses, affections, passions, fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?" And sometimes, alas; when too hard pressed, one of us may exclaim, "The villiany you teach me I will execute; and it shall go hard, but I will better the instruction."

In physique, in temperament, in intellect, all sorts and conditions of men sit upon the organ bench. There may be found the lion and the lamb, the bull and the crab, and the scorpion with a sting in its tail. Over one console peers a long horse-face; above another is seen a bullet-head. Dangling over one pedal keyboard are ugly bow-legs; over another are the limbs and body of a Greek god. Here sits a spineless lump of dough; there a quarrelsome firebrand. The composite photograph of the organist includes temperaments scientific and mechanical, sagacious and obtuse, truthful and deceitful, modest and conceited, steady and capricious, subtle and stolid, well-disposed and envious, kindly and

jealous, gentle and churlish, generous and selfish, open-minded and bigoted, active and indolent, talkative and inarticulate—for all the world like a composite photograph of the first hundred people one meets every day on the street.

Somebody has advanced the ingenious theory that, in the long process of evolution, each of us has come up through one or another of five animal forms; of which the elephant stands for intellect, the horse for unselfish service, the dog for faithfulness, the cat for scientific curiosity and patient investigation, the monkey for cleverness and cruelty. However fantastic this theory may be, we all recognize these different types of men in the world about us; and one feels tempted to add to the list the hog, to account for the existence of people whose dominating trait seems to be a desire to get both fore feet (if not all four) into the trough at once.

The term human nature, as popularly used, is synonymous with a superlative degree of human cussedness; and many things occur in the organist's routine to cause to effervesce within him whatever of this latent tendency he may possess. A minister who insists on the performance of cheap or sentimental music or who meddles officiously in matters of choir discipline; choir singers who annoy him by tardiness or laziness, or who labor assiduously to undermine his influence with the congregation; music committees whose members are not only woefully ignorant of music but desperately jealous of any supposed infringement on their right to dictate the musical policy of the church; these are some of the discordant tones which the organist is called upon to harmonize. And his temperamental reactions to petty annoyance are so varied that one would need a ponderous tome to trace and tabulate their intricate ramifications.

But there are some traits of character so persistently displayed by organists that unfortunately they have come to be attributed to the entire genus; and they are not wholly commendable. One of the most regrettable is pettiness, a narrowness of vision, limited perspective, smallness of general caliber, that shows itself in various ways: for example, in an organist's unwillingness to permit another to touch the keys of the instrument

which he happens to be playing and which he therefore, mistakenly, calls his own; in discourtesy towards those who prefer the services of some other organist than himself at a wedding or a funeral; and in many other ways. It is unnecessary, to comment on this trait, except to say that it so inheres in human nature that most of us seem to have some trace of it lurking within our vitals. But possibly an illustration, drawn from a past and a country sufficiently remote to remove the actors in the drama from contemporary vision, will serve to paint it in its true colors.

Once upon a time, in the English city of—well, let us call it Gomorrah, lived Uziah, a young organist who augmented his scanty income by acting as local correspondent for a London musical periodical—even as to-day many a young American organist is serving Musical America or The Musical Courier. One of the recitals he was called upon to review was that of Jubal, a pompously heralded organist whose advance press notices promised to the benighted residents of Gomorrah an organ recital far superior to anything of the sort previously given within their borders.

Jubal came and played; but—unlike Caesar—he did not conquer. On the contrary, both his playing and his program proved disappointing to the musicians of Gomorrah, who felt (in a parlance so modern that it would have needed translation) that they had been handed a lemon. They were so disgusted at the gaping discrepancy between promise and fulfilment that they appealed to Uziah to expose Jubal's flamboyant pretensions. Uziah, being like-minded, did state frankly in his next letter that the recital had been something of a qualitative failure, though his criticism was mild and in the estimation of his brother musicians of Gomorrah he let Jubal down rather easily.

In due course the article was published; and after the fashion of critiques, then as now, it created not so much as a ripple upon the surface of the musical sea and the incident was promptly forgotten—except, as the sequel showed, by Jubal.

With the passing of years and the attainment of a comfortable competency, from which he was able to smile benignly upon the world, the happy thought

occurred to Jubal to institute a national prize competition in a certain type of original music composition. The prize was set at twenty talents of silver and there were the usual three judges, one of whom was Jubal himself. The compositions were submitted under fictitious names and were sent to the secretary of a prominent musical body, who was the only person to whom the real names of the competing composers were known. Thus each judge examined the compositions solely on their musical merit.

In the course of time the irony of fate brought Uziah, now a rising composer, into one of these annual competitions, and the composition bearing his pseudonym was adjudged so far superior to all others submitted that he was unanimously awarded the prize for the year, and the secretary was so notified. Just here the secretary made a tactical blunder (without which there would have been no story to relate), for he forestalled the official action of the judges and wrote Uziah a personal letter stating that the decision in his favor had been unanimous and that he would be officially notified in a few days, but that he wanted the pleasure of telling him unofficially in advance.

Uziah waited, in happy suspense, for the official announcement. Day after day passed, but still no letter came. Then one day he happened to read in a newspaper that the prize had been awarded to another.

To make a long story short, it came out afterwards that the secretary had, indeed, written the truth, that the judges' decision had been unanimous in favor of the composition bearing Uziah's pseudonym; but that when Jubal had found that the prize would go to Uziah he had exercised a veto power, held in reserve because the prize was given by him, and out of personal spite had revoked the decision he had previously arrived at. During these many years, as friends afterwards acknowledged, he had remained disgruntled, harboring a growing resentment against the author of the unfavorable review of his recital in Gomorrah, and he took advantage of the first opportunity to retaliate, as he thought, in kind.

If Uziah's real name could be given, it would be recognized as that of a composer who has since attained a wide and exceptionally high reputation; while the

name and fame of the real Jubal, never great outside his own bailiwick, have long since sunk into the oblivion that they deserve. This incident is related, not as typical of organists, but as an extreme example of the depth to which indulgence in the minor sin of pettiness may cause one to sink.

L. T.

Human Nature

OF COURSE human nature is not all "cussed". On the contrary, it is often exceedingly helpful, aiming to contribute constructively, instead of destructively, to the furtherance of the task in hand. The difficulty with human nature is simply that it is human, therefore

"Uncertain, coy and hard to please
And variable as the shade
By the light quivering aspen made."

It is of human nature that Isaiah writes pessimistically, "All flesh is grass, and all the goodliness thereof is as the flower of the field: the grass withereth and the flower fadeth;" and after that, what remaineth except that which is fit only to be cast into the fire and consumed? It was Jubal's poor, foolish, human nature that was wounded at the word of just criticism that should have been a tonic to his ambition and a spur to his attainment. But vain, petty, self-centered as he was, one feels sure that even he would have shuddered could he at the outset have foreseen the conclusion of the matter; how that by fondling within his breast a serpent he would generate a venom that would in time permeate his system and so poison and sap his moral manhood that he could eventually stoop to the low Sicilian trick of stabbing the man he hated, from behind and in the dark.

Human nature, in its multitudinous phases, is a good deal like an organ that has been set up but not voiced or tuned. All the mechanism of harmonic perfection is in place, and it remains only for the master's hand to set the temperament, then draw the discordant registers into

vibrational harmony with it. It is simple in theory—nothing more than a definite change in vibration ratios, a unifying of multiplicity in order that the message intrusted to it may be delivered.

The organist, more than the ordinary professional or business man, should, because of the substance of music itself, understand the necessity of attuning the various registers of his own squealing, squawking, jangling human nature to a higher temperament; for music is one chief medium through which the plane of that higher temperament communicates with the physical plane, and the one process most familiar to the musician, that of tuning to synchronous vibration, is the very one required to bring human nature into harmony with the plane whence emanates all musical inspiration.

Does this sound metaphysical? It is metaphysical, and musicians are, in a real sense, metaphysicians. There is nothing mysterious about the term metaphysical. It means simply beyond the physical; and every time a musician says "This composition is effective" (and who of us does not frequently make some such remark?) he implies an appreciation of the practical working out of a fundamental law of metaphysics, namely, that operations on higher vibration-planes exercise a measure of control over those on lower ones and make for them laws which they may not understand, but which none the less they obey. Music, vibrating on a higher plane, produces an effect on the physical plane (or on the emotional, which is but an extension of the physical) an effect that we readily recognize, but do not understand because we do not know the laws that govern the higher plane.

And it is on some such higher plane as this that a Master Hand sets the temperament to which our human nature, on the organ bench as elsewhere, must be tuned if it aspires ever to vibrate in harmony with the truly constructive forces of the universe and thus help to deliver a universal message.

L. T.

They Have the Goods

IT is a well-known fact that advertised goods are more reliable and better value than the unadvertised kind.—*Life*.

Poetic

HE loves to idle by the sea
And spend his day in reverie
With dreams of glory yet to come,
And so does every other bum.

Pipes of Haskell Patent

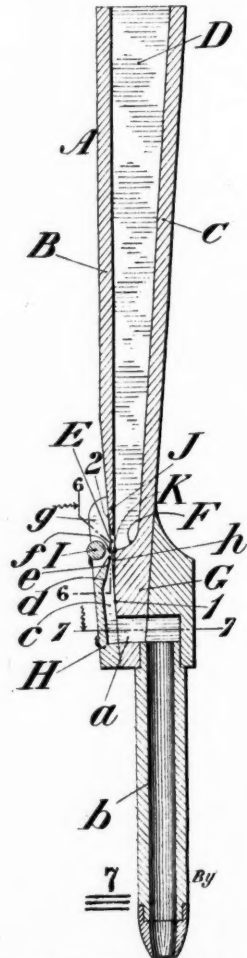
IV. Stopped Pipe and Reedless Trumpet

FINALLY we come to the application of Mr. Haskell's space-saving device to stopped pipes, and his invention of a reedless pipe of such power as could easily dominate the entire organ. The latter is close imitation of the orchestral Trumpet, which, as Mr. Haskell says, "must be heard to be rightly appreciated." This latter pipe can be made so powerful as to be used for fog signals and has been experienced with on pressures equal to 200" as organ pressures are measured. In the organ its pressure can be anything from 15" up, as it will not speak on lower pressures.

Finding that the complementary chamber so increased the speaking length of the open pipes, Mr. Haskell experimented with it in stopped pipes with equally fine results. In the illustration is shown a stopped pipe which, if the stopper were removed, would give the note D, of 145 vibrations; with the stopper inserted, the pitch is EE, of 81 vibrations; but with Mr. Haskell's inserted complementary chamber the pitch becomes GGG, of 48 vibrations. The tube of the complementary chamber should be as thin as practicable, about $\frac{1}{32}$ of an inch. The weight of the tube of the complementary chamber is not sufficient to pull the tuning stopper out of place.

Applied to the ordinary 8' stopped pipes the saving in space would not be so great, but if pipes of 16' pitch and 32' pitch are to be used the saving would be considerable, particularly in the latter; this invention ostensibly makes it possible to install adequate organs in chambers that would otherwise be hopelessly inadequate.

In the Reedless Trumpet (a name I have applied without consulting its inventor) there is a third important saving. Not only does the Trumpet stay in tune indefinitely, and not only does it require much less height in an organ chamber, but also it requires much less lateral space and much less lumber, because the scale of the pipes is much smaller than ordinarily used in the powerful registers of the organ. Trumpet tone added to a rich ensemble gives something no other tone can replace, and to have that tone con-



REEDLESS TRUMPET

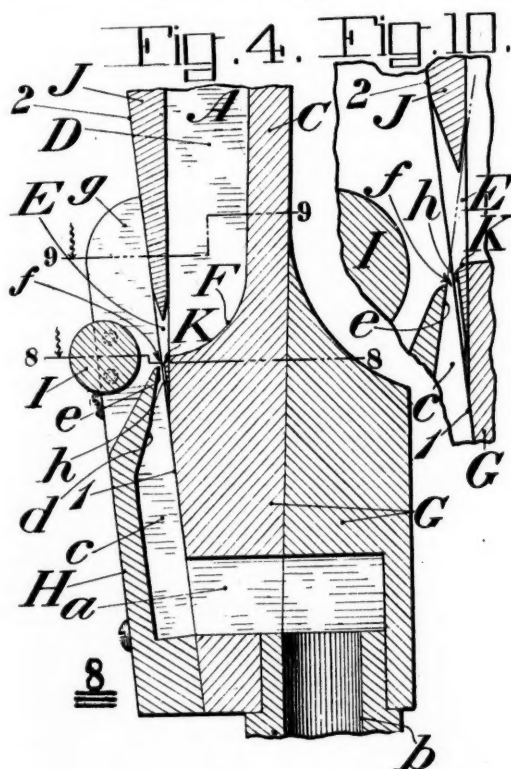
- | | |
|----------------------|---------------------|
| a—wind channel | b—foot channel |
| C—rear wall | c—throat |
| d—deflecting surface | e—mottified surface |
| F—curved bottom | f—windway |
| G—block | g—ears |
| H—cap | h—nicked surface |
| I—bridge | J—upper lip |
| K—lower lip | |

stantly available and never out of tune, would be a blessing of which only a player would be fully appreciative.

"The harmonics of this pipe," says Mr. Haskell, "are so keen, and its fundamental vibration so intense, that it cannot be successfully produced with less than 15" pressure, and when once heard the tone will be remembered, if one is at all familiar with the character of tones produced by the common organ pipe."

width of the mouth is equal to the interior width of the pipe, and the bottom of the pipe is curved instead of flat, to avoid the "dead" space which often is found at the bottom of pipes; this dead space sometimes eats up a little of the concentrated vitality of the tone. Notice also the slight bevel on the inner side of the upper lip.

Descending from this most powerful of voices we come to the other extreme



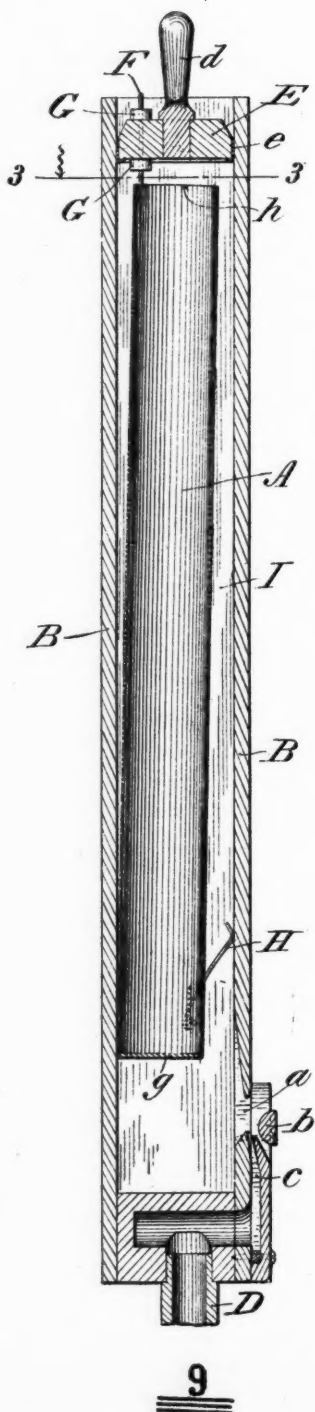
DETAILED SECTION

Showing in full the detail of the Reedless Trumpet in the vicinity of its mouth; the index of the Reedless Trumpet itself also explains this view

In its try-outs it was used to produce a solo against the full powers of the organ now installed in the Waldorf, with all couplers added to the Waldorf ensemble, and it filled its mission excellently. Of course a register of this kind could easily be overdone—but no man who knows anything about the tonal work of William E. Haskell will ever fear to trust it to his hands.

The mouth is treated with special care and we reproduce additional illustrations of this portion of the pipe in order to give a more adequate idea of the detail. The

and find Mr. Haskell still at work on one of the softest and most beautiful organ tones ever created, the Vox Humana; and this is the "one more development which is slowly being perfected." Mr. Haskell continues, "This has been the most difficult of all, owing to the very peculiar tone I am attempting to imitate, and the analysis of this one has been extremely difficult. I have so far succeeded in producing a voice that is an exact imitation of the ordinary Vox Humana reed, and I am striving to improve its character so that it more nearly resembles the



HASKELL STOPPED PIPE PATENT

- | | |
|-------------------------|-------------------|
| A—complementary chamber | a—mouth |
| B—front and rear walls | b—bridge |
| c—windway | D—foot |
| d—stopper handle | E—stopper |
| e—packing | F—sustaining wire |
| G—adjustable nuts | g—closed bottom |
| H—holding spring | h—open top |
| I—main chamber | |

character of the tone of the human voice."

After all, the mechanism of an organ is merely the means of handling the tones it is able to produce; if the tones are uninteresting, organ music will remain as in the past centuries, only the voice of an almost dying sentiment, only the accompaniment to something else. It may be mechanically perfect, but "no one hears these perfections; the tones are all that matter in the final analysis." Mechanism without tone is useless. But it is also true that the most beautiful voices in all creation would be of only half service without the perfected mechanism by which to combine, color, and shade them.

There is an enduring monument already erected to the honor of the master tone-builder, and should nothing greater ever come to light, we need have no fear of contradiction in saying that every tonally educated man who has ever come within hearing distance when the instrument was being used not to its disadvantage, will call the Capitol Theater organ of New York City one of the most superbly toned "Temples of Tone" ever erected by the hand of man. Every voice in the instrument was voiced personally by William E. Haskell, to whom we sincerely take off our hats and cry "Vive, vive!"

A Suggestion

DON'T stare up the steps of success; step up the stairs.—*Mark Twain.*

Advertising

AS advertising in all of its varied forms is becoming this great nation's most vital medium of expression, printing becomes more and still more important as a legitimate vehicle for the expression of thoughts which bring into closer relationship the maker and the consumer of any commodity.—*Inland Printer.*

Has the Tonal Appointment of the Organ Greatly Advanced During the Last Seventy Years?

GEORGE ASHDOWN AUDSLEY

IN THE few remarks I was called upon to make during a meeting held by the National Association of Organists at its recent Convention in New York City, I ventured to say (and as has been reported) that "The Organ had not made any great tonal improvement in the last seventy years".* This remark, not thoughtlessly made, was, apparently, keenly resented by one of America's busy organ-builders: for it is thus reported regarding an address, subsequently made by Mr. E. M. Skinner. "To controvert Dr. Audsley's statements he quoted a number of improvements in pipe construction and in organ specifications which strongly impressed his hearers".† Had I been present the probability is that I should have considerably modified this strong impression, if I did not reverse it altogether. But I was not present during the delivery of the address, and I now avail myself of the opportunity, kindly granted me, to prove that what I ventured to say was not without foundation; and as it would be most desirable to give full weight to Mr. Skinner's contention, I shall use for comparative criticism, examples of the latest tonal appointment, furnished by this builder's representative works, which obviously display his greatest achievements in the direction of advanced organ-building, as claimed by him to obtain to-day. When he essayed to controvert my statement, he doubtless had what he had accomplished prominent in his mind, accordingly, he must admit the propriety of my proceeding in this important question, especially as I shall leave, to a very large extent, the decision of the question to the interested readers of this journal.

At this point, all interested in the development of the Organ should realize that the matter at issue is not merely a difference of opinion between two men, which amounts to very little in itself. On the contrary, it means one of two things; either that the Organ has reached its high-water mark in tonal development, as Mr.

Skinner apparently maintains, or that it is scientifically and artistically very insufficient and unsatisfactory, tonally, in many directions, and in others positively decadent, as asserted by me. The question is, indeed, a serious one to the organ-playing world, for upon its answer depends the future of the Organ as The Temple of Tone.

While I was correctly reported as having said that, in my opinion the Organ "had not made any great tonal improvements in the last seventy years," it was not reported, that I added at the time, "a few new stops had been introduced during that period," of course, including Mr. Skinner's ERZÄHLER. Not only do I unhesitatingly abide by the opinion I expressed at the meeting alluded to, but am prepared to show that in certain very important directions, the Organ, as stop-appointed in this country at the present time, is retrograding instead of advancing. The examples I give will go far to prove my contention.

In the first place, let me here direct attention to my article entitled "The Decadence of the Pedal Organ," in the preceding issue of this journal; in which is clearly shown that a very serious system is being introduced by organ-builders in this country in the stop-apportionment of the Pedal Organ, which if not discontinued will end in the destruction of that all-important fundamental division of the Organ. This pernicious system furnishes one proof of the correctness of the remark which caused my critic some annoyance, claiming, as he did, that the Organ of to-day, doubtless as tonally-appointed under his masterly direction, displays a great advance over the Organs constructed by the truly great masters of the German, French, and English schools of organ-building, before he ever saw an organ-pipe.

It would, obviously, be impossible, in the necessarily limited space allowed me, to carry the question at issue throughout every tonal division of a large Organ, though I would be quite prepared to do so. Accordingly, I shall, at present at least, confine myself to the consideration

*"The Diapason," August 1, 1920, p. 3.

†Ibid., p. 3.

of the two most important divisions which constitute the Organ proper—the foundations upon which is, or should be, built up the entire tonal superstructure of the instrument. These divisions are the Pedal and First or Great Organs, which hold the important positions in a complete instrument that the foundation and ground story hold in an important architectural structure. It must be obvious to all fully conversant with organ tonal matters, that if the Pedal and Great Organs are not scientifically and artistically stop-apportioned, the entire instrument must be insufficient and imperfect tonally.

The question at issue is simply this: Do the most representative Organs built to-day show "any great tonal improvement" over the representative instruments constructed about seventy years ago? Mr. Skinner avers they do, claiming in support of his contention "a number of improvements in pipe construction and in organ specifications"; the former which I willingly admit, but the latter I dispute. As I desire to be perfectly fair in this question, and as limited space prevents my introducing several examples, I shall start comparison with the stop-apportionments of the Pedal and Great Organs of two instruments, representative of their periods. One being the Concert-room Organ constructed by Henry Willis, England's greatest organ-builder, sixty-six years ago, for St. George's Hall, Liverpool; and the other the important Concert-room Organ recently schemed by Mr. Skinner for the Auditorium, St. Paul, Minnesota.

ST. GEORGE'S HALL, LIVERPOOL

PEDAL ORGAN

1. Double Diapason	32	Feet
2. Double Diapason	32	"
3. Diapason	16	"
4. Diapason	16	"
5. Salicional	16	"
6. Bourdon	16	"
7. Quint	10 $\frac{2}{3}$	"
8. Principal Flute	8	"
9. Octave	8	"
10. Fifteenth	4	"
11. Furniture	V. Ranks	
12. Mixture	III. "	
13. Contra-Posaune	32	Feet
14. Posaune	16	"
15. Ophicleide	16	"
16. Trumpet	8	"
17. Clarion	4	"

This Pedal Organ is schemed on true

English lines, comprising a moderate number of complete and entirely independent stops, which furnish an ample volume of double and unison pure organ-tone, and a practically complete 32 ft. harmonic series, formed by the QUINT, 10 $\frac{2}{3}$ FT., OCTAVE, FIFTEENTH, FURNITURE, and MIXTURE, comprising eleven full ranks of open, metal, organ-toned pipes. This apportionment alone shows both the scientific knowledge and artistic sense of Mr. Willis, who was an accomplished organist. It must be obvious to any one thoroughly versed in compound-tone production and the laws which govern musical sound, that the foundation-work and the attendant harmonic superstructure of this Pedal Organ are capable, under artistic registration, of producing an almost inexhaustible series of rich and beautiful compound organ-tones, absolutely impossible on any Pedal Organ devoid of a similar harmonic structure. No mere multiplication of unison, octave, and super-octave stops, whatever their tones may be, can furnish the richness, brilliancy, and charm which scientifically proportioned mutation and the higher harmonic-corroborating stops throw, as a mantle of many colors, on volumes of pure organ-tone—the glory of the Organ. But, alas! both organ-builders and organists in this country to-day seem dead to these facts; the former probably for trade reasons. Of the five noble lingual, or reed, stops it is almost unnecessary to speak: the Willis reeds are known throughout the organ-building world, and their superiority acknowledged in quarters where such artistic achievements are properly understood. It is safe to say that no Pedal Organ ever made outside the Willis factories, contains such superb examples of the reed-voicer's art—the work of George Willis, England's most noted artist in this branch of organ-building.

I now direct special attention to Mr. Skinner's scheme for the Pedal Organ of the very important Concert-room instrument he has recently designed for the Auditorium, St. Paul. In the tonal appointment of this Organ he has doubtless essayed the task of scientifically and artistically surpassing everything of the class hitherto accomplished by himself or anybody else. This is a highly commendable ambition: let us see in what manner it is carried out:

THE AUDITORIUM, ST. PAUL

PEDAL ORGAN

1. Gravissima	64	Feet
2. Double Diapason	32	"
3. Violone	32	"
4. Diapason	16	"
5. Diapason	16	"
6. Bourdon	16	"
7. Violone	16	"
8. Octave	8	"
9. Gedeckt	8	"
10. Still Gedeckt	8	"
11. Cello	8	"
12. Flute	4	"
13. Super-Octave	4	"
14. Bombarde	32	"
15. Trombone	16	"
16. Tromba	8	"
17. Trumpet	8	"
18. Clarion	4	"

Here we have the Pedal Organ scheme, according to Mr. Skinner, in the latest advanced American school of organ-building, widely departing from the scientific and artistic European models in so much that it is absolutely devoid of mutation and compound harmonic-corroberating stops; accordingly, denuding the foundation organ-tones, produced by the DIAPASONS, 32 FT. and 16 FT., of any possibility of being enriched and beautified by the incorporation of the life-giving harmonic upper partial tones. The octave-speaking stops, which are, strictly considered, harmonic-corroberating, are practically insufficient, so far as their voices are concerned, in so great a preponderance of double and unison tone, the extreme gravity of which calls aloud, on both scientific and artistic grounds, for elements of brilliancy and harmonic richness, which can be imparted only by mutation and high-pitched and correctly-adjusted harmonic-corroberating stops. I unhesitatingly assert that in this all-important direction the St. Paul Pedal Organ stop-apportionment is essentially decadent, and inferior to that of the Liverpool instrument. In other directions and notably in its reed stops there is no step in advance in the Pedal Organ now under consideration. It is to be presumed that all the stops, with the exception of the acoustic GRAVISSIMA, are complete and independent, no deriving being resorted to. The BOURDON?

In connection with the Pedal Organ of the Concert-room Organ installed in the Festival Hall of the Louisiana Purchase Exposition, at St. Louis, 1904, I intro-

duced an Expressive Auxiliary division, composed of one stop of 32 ft. and three stops of 16 ft. pitch, derived from the First, Second and Third Organs.* Mr. Skinner has wisely followed my lead, having added to his Pedal Organ proper a similar auxiliary, composed of six stops of 16 ft. pitch, derived from his Choir, Swell and Solo Organs.

Before passing to the consideration of the Great Organ, I think it desirable to give the stop-apportionment of a Pedal Organ constructed by the celebrated organ-builders, E. F. Walcker & Cie, of Ludwigsburg, about the same time as the St. George's Hall Organ was erected:

THE CATHEDRAL, ULM

FIRST PEDAL ORGAN

1. Principalbass	32	Feet
2. Grand Bourdon	32	"
3. Principalbass	16	"
4. Octavbass	16	"
5. Subbass	16	"
6. Bourdon	16	"
7. Violonbass	16	"
8. Quinte	10 $\frac{2}{3}$	"
9. Violoncello	8	"
10. Viola	8	"
11. Flöte	8	"
12. Octav	8	"
13. Terz	6 $\frac{2}{3}$	"
14. Quinte	5 $\frac{1}{3}$	"
15. Octav	4	"
16. Cornett	V. Ranks—	4
17. Bombard	32	"
18. Posaunenbass	16	"
19. Fagottbass	16	"
20. Posaune	8	"
21. Trompete	8	"
22. Corno Basso	4	"
23. Clarine	4	"
24. Cornettino	2	"

SECOND PEDAL ORGAN

25. Violin	16	Feet
26. Gedeckt	16	"
27. Flöte	8	"
28. Flöte	4	"
29. Hohlflöte	2	"
30. Serpent	16	"
31. Bassethorn	8	"

This magnificent Pedal Organ was constructed in the years 1854-5, and was erected, along with the other portions of the Organ in the Cathedral in 1856, just one year after the Willis instrument was installed in St. George's Hall. It is a monument in itself of the organ-builders' art, for it must be remembered that its 31 complete and entirely independent stops form the tonal foundation of the

*See my work, "The Organ of the Twentieth Century," page 504.

three manual divisions which comprise only 71 speaking stops.

I am disposed to think that, with the two sixty-five-year-old examples before him, even Mr. Skinner will hesitate to claim, on either scientific or artistic grounds, an advance displayed in any Pedal Organ he or any other American organ-builder has produced. The reader can form his own opinion on this question.*

The most important manual division of the Organ now comes under review—the First or Great Organ. The following is the stop-apportionment of this division of the Willis instrument:

ST. GEORGE'S HALL, LIVERPOOL

GREAT ORGAN

1. Double Diapason	16	Feet
2. Diapason (No. 1)	8	"
3. Diapason (No. 2)	8	"
4. Diapason (No. 3)	8	"
5. Diapason (No. 4)	8	"
6. Stopped Diapason	8	"
7. Violocello	8	"
8. Quint	5½	"
9. Principal	4	"
10. Principal	4	"
11. Viola	4	"
12. Flute	4	"
13. Tenth	3½	"
14. Twelfth	2½	"
15. Fifteenth	2	"
16. Harmonic Piccolo	2	"
17. Doublette	II. Ranks	
18. Sesquialtera	V. "	
19. Mixture	IV. "	
20. Trombone	16	Feet
21. Tromba	8	"
22. Ophicleide	8	"
23. Trumpet	8	"
24. Clarion	4	"
25. Clarion	4	"

In the preparation of the tonal scheme of this organ, Mr. Willis was assisted by the musical knowledge of Dr. Samuel Sebastian Wesley, one of the more gifted organists of his day, which largely accounts for the solidity and richness of its foundation-work. The fulness and grandeur of its series of DIAPASONS, accompanied by the ample harmonic superstructure, which enable the performer to create compound organ-tone of great variety and surpassing brilliancy and richness, have been rarely, if ever, surpassed. Strange to say, while writing

*Anyone curious respecting my ideas of what a Pedal Organ of the first magnitude should be, will find them given fully in "The Organ of the Twentieth Century," pages 317-322.

these lines, a letter was handed me from the distinguished organist and musician, Mr. Alfred Pennington, director of the Scranton Conservatory of Music, in which are these pertinent words: "It seems to me . . . that there will be no more noble instruments such as you rightly said was that at St. George's Hall, Liverpool. My attendance at two recitals given on that glorious instrument by W. T. Best enriched my memory with two of the most precious reminiscences of the past which will remain with me as long as I live." The late Mr. Hillborne L. Roosevelt, after listening to a private recital given by Mr. Best, which occupied nearly two hours, admitted to me that the Organ was the grandest and most beautiful instrument he had ever heard. Has the tonal-apportionment of the Organ greatly advanced since the St. George's Hall Organ was built? Perhaps the following Great Organ stop-apportionment, representing Mr. Skinner's latest achievement in this line, will answer the question.

THE AUDITORIUM, ST. PAUL

GREAT ORGAN

1. Diapason	16	Feet
2. Bourdon (Pedal extension)	16	"
3. Diapason	8	"
4. Diapason	8	"
5. Stentorphone	8	"
6. Claribel Flute	8	"
7. Melodia	8	"
8. Erzähler	8	"
9. Gamba	8	"
10. Octave	4	"
11. Flute	4	"
12. Twelfth	2½	"
13. Fifteenth	2	"
14. Mixture	III. Ranks	
15. Ophicleide	16	Feet
16. Tuba	8	"
17. Clarion	4	"

PERCUSSION ACCESSORIES

I. Chimes	25	Bells
II. Zylophone	—	

A string-toned division of six ranks is available on this, as on all other manual divisions. As my views on this subject have been somewhat fully given in my Article on the String Organ, in the August issue of this journal, further remarks are unnecessary here, beyond saying that six ranks of string-toned pipes, probably all of unison pitch, are wholly insufficient for a Concert-Room Organ of any pretensions toward tonal completeness and twentieth century advancement.

Before concluding my remarks, I may here give, as a sort of object lesson, the stop-apportionment of the first manual of Walcker's Ulm organ:

THE CATHEDRAL, ULM GREAT ORGAN

1. Untersatz	32	Feet
2. Principal	16	"
3. Tibia Major	16	"
4. Viola da Gamba.....	16	"
5. CornettVIII. Ranks—	10 $\frac{3}{4}$	"
6. Gemshorn	8	"
7. Octav	8	"
8. Viola da Gamba	8	"
9. Gedeckt	8	"
10. Salicional	8	"
11. Flöte	8	"
12. Quint	5 $\frac{1}{3}$	"
13. Octav	4	"
14. Flöte	4	"
15. Fugara	4	"
16. Rohrflöte	4	"
17. Terz	3 $\frac{1}{2}$	"
18. Octav	2	"
19. Waldflöte	2	"
20. Mixtur8 ft. tone— V. Ranks		
21. Mixtur4 ft. tone— V.		"
22. Sexquialtra4 ft. tone— II.		"
23. Scharff2 ft. tone— V.		"
24. Superoctav	1	Feet
25. Contra Fagott	16	"
26. Second Fagott	16	"
27. Posauene	8	"
28. Trompete	8	"
29. Clarino	4	"
30. Clarinetto	2	"

This Great Organ, constructed in 1854-55, was improved and enlarged by Walcker in 1889. It is to-day the finest and most scientifically appointed Great of any Church Organ in existence. Old-fashioned as it may be said to be; in comparison with its tonal powers and resources in effective registration, Mr. Skinner's Great Organ for the St. Paul instrument assumes a very subordinate position, just as it does in comparison with the noble Great Organ of the Liverpool instrument. The St. Paul Organ will, throughout its tonal appointment and the stop-apportionment of all its divi-

sions, present no features of advance of any importance. That it will be well constructed there can be no doubt; but, in the all-important matter of scientific and artistic tonal appointment, it will be unworthy of this period in the history of the art of organ-building. The authorities in St. Paul, if they desired an Organ worthy of their Auditorium and the twentieth century, should have listened to advice. Instead of placing themselves directly in the hands of an organ-builder, in so important an undertaking, the authorities should have instituted a competition, inviting all the organ experts in the country to submit specifications, offering a reasonable prize for the one approved of and which would be carried into effect. The specifications should have been submitted to, and carefully considered by, a few distinguished and disinterested musicians; whose report should have been adopted. This course is usually followed when an important architectural structure is to be erected: why should it not be when a very important and expensive organ is to be constructed? Had such a simple, common-sense, proceeding been followed by the authorities in St. Paul, it is highly probable that they would have secured an Organ that would have marked an epoch in the art of Concert-room Organ construction and tonal appointment. Another golden opportunity has come and gone. Alas for art!

I have had my say. It remains for any interested reader to decide if Mr. Skinner has succeeded, by evidences displayed in his recent great efforts, in controverting the simple statement I made at the Convention meeting, that "The Organ had not made any great tonal improvement in the last seventy years." The full extent of my meaning in this statement will be realized by any one who will take the trouble to read the chapter on the Concert-room Organ in my last work, "The Organ of the Twentieth Century."

The Boychoir

A BOYCHOIR without women's voices cannot give an adequate presentation of inspiring church music. Except in two or three instances where conditions are ideal a boychoir is nothing more than a sentimental sop to people who cannot feel the real throb of music.—*Edward Papier.*

Sensible

WAGNER himself, when consulted about the performance of his works in English, replied: "Certainly, sing them in English; how else are your audiences to know what I intend conveying to them unless given in the tongue which they know and understand?"—*Musical Australia.*

Contrapuntally

VI. Suspensions

CARL PAIGE WOOD

A USEFUL and desirable variation in the continuous flowing counterpoints thus far practised is obtained by the device of Syncopation, whereby the last tone of one group is tied over (or repeated) as the first tone of the next group. Rhythmically this effect is comparable to dissonance in tonal relations, since the syncopated melody clashes with the normal procession of pulses in the measure.

Tonally, syncopation may occur under three different conditions. First the tide tone may be a component of both harmonies, i e., consonant with each of the two tones which it accompanies (see



D13 a). Secondly, the tied tone may be dissonant in the first group and consonant in the succeeding group, forming what is known as an Anticipation (see D13 b). Finally the tide tone may be consonant at first, but prolonged as a dissonance resolving within the next group (see D13 c). This is called a Suspension and is the most significant use of syncopation, since the rhythmic and the tonal displacements coincide and reinforce each other.

The simple tie or repetition first described (the actual tie is not essential) is innocuous when it carries out the rhythmic design initiated by suspensions, but may be positively irritating if it is isolated and unrelated and merely blocks the current of an otherwise smoothly flowing melody. The anticipation lacks the sanction of classical counterpoint, but need not be absolutely banned on that account, as it is quite familiar in modern usage, especially at cadence points.

It is feasible to take any counterpoint previously written, note against note, two to one, or three to one, and prolong the last tone of every group, producing respectively two to one, three to one, and four to one, after a fashion, but the result will rarely be satisfactory at every point. Better to start afresh and plan so far as

possible to have each group end with a chord tone which can be prolonged as a suspension in the next group, the more dissonant the better, except that seconds should not resolve to unisons, and sevenths or ninths to octaves but rarely. Occasionally the syncopation will have to be abandoned, and always at the cadence. With three or four notes against one the suspension may resolve on the third note of the group in which it occurs, the second note being either the opposite bytone or another chord tone. This is called an Ornamental Revolution (see D13 d).

Having acquired some fluency in writing counterpoint having a rigidly predetermined rate of motion, the next step is to combine them all in one melody, producing what is known as mixed or florid counterpoint. Our chief reliance will be on the so-called second and third species, with a restrained use of even more rapid motion, and a generous use of syncopation, chiefly in the form of suspensions.

Regarding the distribution of long and short notes in the measures it is only necessary to remember that a long note will assert its rhythmic superiority over a group of short notes occupying the same time. Do not therefore place the longer notes where they will challenge and possibly defeat the natural rhythm of the measure, unless you have carefully weighed the consequences and find it desirable.

A suspension must not be attempted with notes too short to make an appreciable delay in the motion. The notes forming the suspension and the tone of resolution must both be deliberately timed and accented, otherwise the effect is unpleasantly like that of a runner tripping and losing his stride. Arbitrary rules on this point, however, are likely to be too sweeping.

Thoroughly interesting and musical results can be achieved at this point by writing for some definite medium of performance and observing its characteristic idiom. Much fine piano and organ music is in but two parts (discounting that in which one part is merely an arpeggio

figure). Try also a solo voice (or unison chorus) with violin obligato, or two string instruments, or other orchestral combinations. Example D14 may be in



some degree suggestive so far as it goes.

What may be regarded as our final emancipation from arbitrary restrictions of style comes when we distribute our rhythmic life between our two melodies. This may be done either by choosing a particular rhythmic figure or "motive" and having it alternate between the two parts, or by proceeding with entire free-



dom from measure to measure, seeking constant variety in the figures. Examples D15 and 16 illustrate the two styles in brief.



The method of composition should be that suggested at the beginning, that is, inventing both melodies so far as possible simultaneously, not of course a single note at a time and then a note against it, but a measure or a definite rhythmic and melodic unit with another conceived as its counterpart, and so forward, keeping also some larger plan in mind, such as a definite cadence to be reached at the proper time.

The principle governing the relations of the two parts is of course the fundamental one of contrast, not only contrast between the two parts in any given measure, but contrast between two successive measures, and between two successive phrases or larger divisions. Study minutely Bach's two part writing in his Inventions and elsewhere. Careful and unhurried copying is to be highly recommended. Transposing may enforce closer attention to detail than simple copying.

Occasional measures will be found with both parts flowing in eighths or sixteenths, but this in itself furnishes a species of contrast to other measures and is not to be scorned.

Improvements Crescendo Selectives

WHO deserves the credit for this modern registrative aid, it is not within our means to establish authoritatively; it is enough to know that such men as Charles Heinroth in his concert organ and Clarence Dickinson in his church organ have found good use for the device.

It operates directly upon the Register Crescendo in such a way that when the latter is used it does not bring all of the registers of the organ irrespective of their classification, but selects only certain predetermined families and brings them on in crescendo order.

Thus a String selective alters the Crescendo so as to remove diapason flutes, reeds, and every other register excepting those of the string family. There have already been incorporated in important organs the following selectives: String, Flute, Diapason, Reeds, and Brass, which comprise virtually all the main families of voices in the modern organ.

To these classifications have been added two of different order by Frederick C. Mayer (in his West Point Moller organ) which, for want of better terminology, have been called Expressive and Foundation. Though both terms are open to misinterpretation, they have not yet been improved upon.

The console mechanism that operates the Selectives is merely a row of pistons or tabs, each one of which brings on its own exclusive crescendo and removes from the Register Crescendo all the original contacts; but it is important to note that two or more Selectives can be used at the same time. The contacts for the full Crescendo are apparently of a different series from those of the Selectives, so that the latter, unlike the combination pistons of any one division, may be operated and used simultaneously.

If the device is controlled by a row of pistons, a final piston (with black face) should be included to restore the full Crescendo and automatically destroy the Selectives; and if, as is preferable for various reasons, the device is operated by small tabs (somewhat like the ordinary stop-key) a cancel-bar should be placed over them, which in its operation of cancelling the selectives automatically restores the full Register Crescendo.

This device is one of the most valuable inventions applied to the modern organ, from registrative standpoint, and will enable a player to secure much greater pliability in his crescendos. It might be a good thing to supply two Register Crescendo pedals, making all Selectives applicable to each, somewhat after the fashion of duplex action, for in this way could the player secure a crescendo and diminuendo of contrasting tonal families, a rise and fall of flute and string tone in direct contrast.

THE CHURCH

Easy Anthems for Quartet or Chorus

"Crown and Harvest"

ARTHUR MILLER

SHORT cantatas of real musical qualities are rare, but here is one that is sure to be a great favorite with all audiences and choirs; it is musical, easy to prepare, and always effective. There are solos for soprano, tenor, and bass; and the accompaniment, while abbreviated to two staves, is a fine piece of independent work and goes well on the organ. There are several errors in engraving which will need correction, but they are so self-evident as to be harmless. Time of performance is twenty minutes.

The opening measures are at once commanding and before the first page of the prelude is finished their importance and beauty will be reinforced with fine effect. The sec-



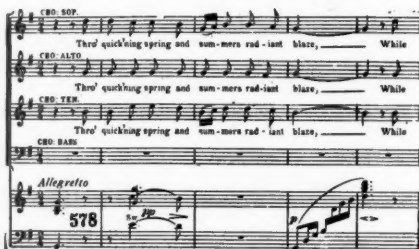
ond page introduces a beautiful tenor solo, which is in reality a duet between tenor and organ; an illustration from the second page of the solo shows a pleasing episode whose effect depends in part upon a good diminuendo



on the "with plenty crowned" so that the organ part may be properly heard.

Page 4 introduces the chorus—which, as the other chorus numbers, can be adequately interpreted by a quartet. Here again the composer drives for effectiveness and beauty; his thesis is apparently this, that music must be beautiful as well as technically correct: he lives up to that plan throughout the work. While the writing is simple and along harmonic rather than contrapuntal lines it is nevertheless animated and vitalized; a fine cadence closes the first section of the chorus. The wind and storm setting is realistic, but simple, and the harp-like accompaniment following it is fine, though the tempo may have to be retarded to give the accompaniment its full chance.

The soprano solo following is one of the strongest and most delightful sections of the whole cantata, though here again the music is easy to sing and the accompaniment is used for its full powers instead of being thrown aside merely as a necessary evil. Such a thing as a true vocal solo would be a monotonous monstrosity; so-called vocal solos are in reality duets for voice and piano, and the finest effects are rarely reached unless the accompaniment is given a good share of the work. There are many delightful points in this number but they are such as can hardly be shown in any necessarily brief quotation.



Then follows a fine chorus or quartet section which opens with a trio. Note the accompaniment, and also the importance of the crisp rhythm of the voice parts. Before this trio work is allowed to get monotonous the fourth voice is appropriately introduced. The bass solo and the final chorus complete the cantata, and at the climax the opening theme is sung in its original dress, in which the entire congregation should certainly join, leaving only the final Amens for the choir.

Mauder has always stood at the pinnacle of popularity in cantata writing, but it is doubtful if any of his shorter works can excel this "Crown of Harvest" in true musical beauty and effectiveness. A strong statement, this; but true, nevertheless: perhaps the remarkably strong, and yet poetic, text has something to do with it. (Victor).

"Deliverance"

JEAN PAUL KURSTEINER

CHURCH music is all too prone to be lifeless and unconvincing, but here is a number that is full of dynamic forcefulness from beginning to end, and though it is comparatively easy to sing so far as the notes go, it requires a little forethought as to

interpretation. It opens with a peaceful statement, "The Lord Hath Heard My Supplication", which immediately works up to a fine climax on "My Heart is Fixed on Thee".

Then follows a short trio as shown in the illustration, "O taste and see". This same



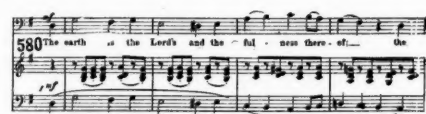
theme is used a little later for the final chorus which works up to a big climax on "Praise Him, all Ye Nations".

There is no half-way effects in the anthem; everything is forceful and emphatic, and it is inviting music from the choir's standpoint, for it is big in conception and not difficult to sing. The accompaniment is quite independent and is an asset in itself. For the morning service, or festival occasion, this anthem would grace any program, and give weight and character to the service. (Kurstner & Rice).

"Earth Is the Lord's"

OTTO LOB

THE opening section is a solo for bass as shown in the illustration. It is a graceful melody that flows along steadily from start to finish, though its accompaniment is hardly worthy of the Opus 15 of any composer. However, simplicity has its place in



the scheme of the world, and this simple quartet or chorus anthem is very easy to sing and melodious enough to be inviting to the average congregation.

The chorus section presents the same theme in canonic form, with the three voices leading off and the bass following with the melody, though the soprano alone carries it through in its original form. There are ample opportunities for effects in interpretation, and if the opening solo is picked up with a brisk, but smooth tempo, the work ought to be pleasing to any audience.

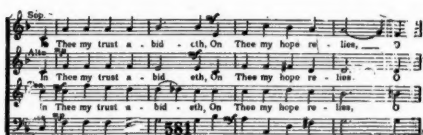
It is particularly appropriate in the Thanksgiving season, though it could be used at any time in the year in either morning or evening service. (Ditson).

"Blessed Saviour Mine"

ALFRED WOOLER

A SIMPLE anthem for quartet or chorus, with contralto and tenor solos and piano accompaniment; which is graceful, smooth, easy to sing, and melodious. The contralto opens the solo and sings the first page,

and then comes a chorus or quartet section as shown in the illustration. The accompaniment,



which might here be omitted, is merely a filling up of the voice parts with a quaver figure to add movement to the melody.

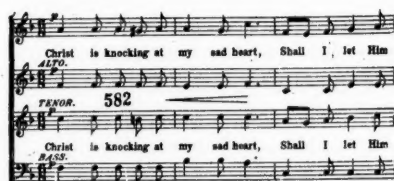
The tenor solo is perhaps less interesting, though it could easily be omitted if the choir-master wished to do so; it is the usual minor section, though it continues the mood of the rest of the work admirably. The final movement is for chorus and reverts to the original materials, though it gives them a proper finale instead of following the cadence of the former section.

The anthem is useful for an evening service, or for any Gospel Service. There are a few passing chords here and there through the work that add a pleasing flavor, and it is so easy to sing that it will be useful in the busy season because it gives the choir ample time to spend on more difficult works. (Summy).

"Christ Is Knocking"

PHILO A. OTIS

A GOSPEL anthem with text of the emotional kind is useful now and then to help remind us that religion is not only a matter of right living and good deeds but also of a heart of flesh and blood. The illustration adequately indexes the spirit of the whole work, which may well be used without



accompaniment. A quartet or amateur chorus can give adequate interpretation, under the guidance of a competent choir-master; the chief difficulty will be to obtain sufficient variety and avoid the frivolous characteristics which usually manage to incorporate themselves into 6-8 rhythms.

It is of hymn-like sympathy, though there is a good climax, and the music materials are of simple texture both melodically and harmonically. And, again, the number is useful in that it will give a busy choir-master more time to devote to the interpretation of larger anthems. Manifestly it is useful only for an evening service, or perhaps a Gospel Service. (Summy).

Church Service Review

St. Luke and the Epiphany —Philadelphia

ROLLO F. MAITLAND

WE HEAR in these days a great deal about the church losing her power, and church services being dead things. Unfortunately, this is too true in many instances. One church, however, which is decidedly not losing its power, is the Protestant Episcopal Church of St. Luke and the Epiphany, Philadelphia, and the service which I attended there on Sunday afternoon, October 3, was anything but dead.

This church has for its rector the Rev. David M. Steele, a live wire among clergymen, and for its organist and choirmaster Harry Alexander Matthews, whose reputation as a composer is international. The choir consists of some thirty voices, all paid, in addition to an excellent solo quartet, and the musical ideals and attainments of the organization are of the highest. At the afternoon services the choir is supplemented by Dorothy Johnstone Baseler, harpist; John K. Witzemann, violinist; and Bertrand A. Austin, cellist. The solo quartet consists of Mildred Faas, soprano; Louise Sutton Nolan, contralto; Howell S. Zulick, tenor; and Harry C. Saylor, baritone.

The afternoon service is preceded by an instrumental prelude of half an hour. The first number on the occasion above noted was a Romance by Mr. Matthews, for violin, cello, harp, and organ—a very fine number which grows on one with repeated hearings. It is really too good to be played while people are assembling. It seems that these instrumental preludes, or organ recitals, as the case may be, should not be given before, but after the processional hymn, or invocation, whichever the service begins with. This gives instrumental music the place in the service which it is rapidly coming to deserve. This custom has been in practice in St. Paul's, Overbrook, for nearly two years, and Courboin plays his recitals on Sunday evenings in the First Baptist Church, Syracuse, after the invocation—and the doors are opened only between numbers!

After the Romance there were two more very churchly numbers by Mueller, which brought the time within five minutes of scheduled service time. Mr. Matthews improvised in an interesting manner, introducing the first line of the coming processional hymn. He then played four quarters on the chimes, and struck the hour of four—a pleasing effect, and not in the least out of place. Immediately followed the vigorous announcement on a strong organ of the processional hymn, with an Amen sung by the choir without, after which they proceeded into "Rejoice, Ye Pure in Heart." The rhythmic singing of the choir here deserved special notice.

Although the service is one which the high churchman would call hybrid—the rector reading the versicles and the choir singing the responses—this did not in the least detract from the devotional effect, especially as the choir renders these responses in about as near perfect a manner as possible, with splendid precision of attack and excellent shading. The accompanying of the responses by harp is at least something different. The Psalter was sung in unison to a Gregorian Chant, the male and female voices alternating after the first two verses which were sung by the whole choir, as was also the Gloria. The enunciation was very clear, the harmonies used by Mr. Matthews were splendid, and the effect was one of devotion and yet virility. In fact, virility seems to be the keynote of the service, and yet the devotional element is not at all lacking. This combination is very rare. The Magnificat was that splendid dramatic one in F by Coleridge Taylor. It is different from the usual English setting. The style of the composer is very marked. The choir showed themselves thoroughly capable

of exemplifying the dramatic element, so essential to the modern church service (when I say dramatic I do not mean theatrical). After the prayers Miss Faas sang "I Know in Whom I Have Believed" by Scott, with a true interpretation of the text and music.

A service like this could be made or marred by the manner in which the rector and organist cooperate or fail to do so. With Rev. Steele and Mr. Matthews' cooperation seems to be a *sine qua non*. In these afternoon services the anthem after the address seems to occupy the place of importance, and the lesson and address centre around the words of the anthem as a theme. Ministers usually select their own topic for a sermon and depend on the poor choirmaster to work out his anthems to fit as best he may. Here it is a matter of cooperation, as I said before, and it is surprising how much thought can be gotten out of the words of an anthem. The anthem this afternoon was that beautiful but seldom heard a capella one by Noble, "O Wisdom." In this anthem, as in the kneeling hymn which closed the service, the choir did their best work. The attacks, releases, and above all the real interpretation, were superb. Their pianissimos have not been surpassed by any choir I have ever heard.

Instead of spoiling this anthem by the confusion of gathering of the offering, this was reserved until later, when the instruments played an Andante by Grieg. One of the most inspiring moments in the service was the singing of "All Hail the Power of Jesus' Name" to the tune "Coronation" by the large congregation. This was real congregational singing, and was well controlled and at the same time inspired by Mr. Matthews' forceful accompaniment.

The service closed with the singing of "God that Madest Earth and Heaven" unaccompanied, the congregation kneeling. The choir passed quietly out while Mr. Matthews improvised a few bars, and then they sang in the distance an Amen set to the Grail motive from Parsifal, which is really a combination of original Wagner and the Dresden Amen.

It was a beautiful and inspiring service.

The Liturgy

A LARGE element in the extraordinary spell which the Catholic church has always exercised upon the minds of men, is to be found in the beauty of her Liturgy, the solemn significance of her forms of worship and the glorious product of artistic genius in which those forms have been enshrined.

—Joseph Kelley.

Reading

YOU may glean knowledge by reading, but you must separate the chaff from the wheat by thinking.—Osborn.

Organ Playing

ACCORDING to the whole tenor of the Church's legislation in liturgical matters organ playing is a sign of festivity and joy.—Catholic Choirmaster.

Points and Viewpoints

The Church

ROLAND DIGGLE

I KNOW you are sincere in your opinions in regard to the church, but I honestly think you are wrong. Certainly here in a city (Los Angeles) of 600,000 the church has not lost its power or influence, and all over the Coast the churches are becoming stronger all the time. I do not deny that there are many things wrong; but the general improvement during the past fifteen years both in the men going into the ministry and the general working of the church has been tremendous. Of course I am speaking as an Episcopalian, but what is true of our church must be equally true of the others.

Had you been on the inside and seen the working of the Nation Wide Campaign of the Episcopal Church, which is now in its second year, I am confident you would not talk of the church as being down and out in 1930. I have seen scores of little missions struggling along with a membership of 40, paying a minister \$600 a year, and almost dead of dry rot, come to life over night, so to speak, triple and quadruple their membership and income. I have seen large city parishes double their memberships and increase their missionary offerings two and three hundred percentum. I have seen churches giving \$25,000 when they had never before gone over \$3,000. I have seen a whole diocese add 50% to its membership and bring its per capita offerings up from \$4 to \$18, and I could go on indefinitely—and all with this campaign only a year old. Does this look as though the church was dying?

No. The trouble is not with the minister or with the music; the trouble is with the church members themselves. When once they get together with the right enthusiasm, nothing can stop them. This movement is a laymen's movement, and they are going to put it over.

Clough-Leighter's Compositions

PAUL C. CARLTON

IT did my heart good to read Dr. True's two admirable articles about Henry Clough-Leighter. You are to be congratulated on taking up the cudgels in favor of one of the very few real anthem writers. Your review and estimate of his compositions coincide almost exactly with mine.

Five years ago I ran across "Now is Christ Risen." After the first hearing I realized that I had gotten hold of some real originality in anthem music. Of course, I lost no time in procuring copies of his other things, and from that day to this I have been an enthusiastic lover of his work. "The Bells of Youth" is one of the finest songs I know anything about. The lovely suggestion of the bells and the rippling of the melody seem as though it were made of the very fabric of spring itself.

But to my mind his premier effort is his "Recessional". The wonderful suggestion of

the chimes and the clever burlesque on "God Save the King" are good. The most truly religious music I know of is the finale; it breathes the very spirit of prayer, and still suggests, plainly, the chimes.

Yet, unusually fine as his work is, he is almost a blank on the programs of this country. Hardly an artist ever sings one of his songs and I have been following church programs for seven or eight years and only once in a great while does an organist, and almost never does a choral conductor, essay one of his compositions. In fact, even Mr. Mollenhauer and the Handel and Haydn Society, to whom he dedicated his "Christ in the Andes", have not had the courtesy to perform it. It seems as though he were a "prophet without honor in his own generation", who, like Bach, will be appreciated some time in the future.

Postludes

OSCAR E. SCHMINKE

FOR some time past I have been taking a special interest in the old Protestant chorals and the wonderful ways in which the immortal Bach has utilized the same in his art. Being active in a Lutheran church, I find some of the choral preludes especially appropriate as postludes. I understand that it is quite the thing in France and Belgium for the organist to improvise a postlude on one of the chants of the service. This, to my mind, is the thing par excellence. How many organists, alas, are able to improve in a coherent and interesting fashion?

And if the postlude is really artistic, why should the audience file out post-haste, or seek to drown the music in loud conversation? In no other form of art, be it opera, oratorio, drama, or what not, is music employed, so to speak, as a vacuum cleaner or suction pump, to empty an auditorium of its human content.

Is it not an insult both to the organ and the performer to employ a noble art for this purpose? Recently I was highly amused by the following incident in one of our Fifth Avenue churches:

The organist on this occasion had the assistance of a fine violinist and the postlude was the slow movement of the Mendelssohn Violin Concerto. After the "close of the service" the minister, as usual, came forward to meet members of the congregation—he was celebrating a jubilee anniversary. But the first dulcet strains of the violin acted as a charm which glued every auditor to his seat, leaving the minister alone and forlorn up in front. After a few futile attempts at shaking hands, he was compelled to resume his seat until the conclusion of the musical finale.

If a postlude is really worth while, why should not the congregation remain to listen? And if it have no artistic value, why play a postlude at all? Will not some learned member of the fraternity write us an historical essay on who first started postluding; also on the most approved method of propelling a band of devout worshippers outdoors in record time?

Recital Programs

SAMUEL A. BALDWIN—New York
Guilmant Sonata 5 (3 mvts.)
Bach Adorn Thyself
Bonnet Variations de Concert
Stanley T. Reiff Woodland Idyl
Wagner Magic Fire Music
Lynarski Chanson Plaintive
Lindoff Prelude Pastorale
Weber Orbeon Overture

LUCIEN E. BECKER—Portland, Ore.
Rossini Semiramide Overture

Scarlatti Pastorale Em
Mascagni Cavalleria Rusticana (3 mvts.)
Fumagalli Nocturne, Op. 9-2
Yon Sonata Cromatica

MARSHALL S. BIDWELL—Pittsfield, Mass.
Bonnet Variations de Concert
Schumann Canon
Whiting On Wings of Song
Schubert Military March
Kinder In Springtime
Sheppard Desert Song

DethierThe Brook
JohnstonEvensong
WidorToccata (Sym. 5)

CHARLES M. COURBOIN—Princeton Univ.
BachToccata and Fugue Dm
SchumannEvening Song
WidorPastorale (Sym. 2)
FranckChoral Am, No. 3
YonL'Organo Primitivo
de BeekAllegretto
Saint-SaensMarche Heroique

ROWLAND W. DUNHAM—Columbus
BorowskiSonata 1
WidorAdagio (Sym. 6)
WesleyGavotte
GuilmantLamentation
MozartLarghetto (Clarinet Quintet)
SibeliusFinlandia

GEORGE H. FAIRCLOUGH—St. Paul
ParkerMarch, Op. 28-1
HollinsCantilena Af
RachmaninoffPrelude Csm
FaircloughFantasia "Lead Kindly Light"
WagnerDeath Song (Tristan)
LemareChant de Bonheur
BachToccata and Fuge Dm
RubinsteinKamennoi Ostrow
Mark AndrewsSerenade
SibeliusFinlandia

DANIEL A. HIRSCHLER—Balboa Park, Cal.
LisztFantasie and Fugue "Bach"
MartiniGavotta
GuilmantFuneral March
SturgesMeditation
GilletteScherzando
MacfarlaneEvening Bells
YonItalian Rhapsody. L'Organo Primitivo
WidorToccata (Sym. 5)

J. HENRY FRANCIS
St. John's P. E.—Charlestown
c—Te Deum G. Hopkins
Jubilate D. Field
Kyrie, Gloria Af, Parker
Now is Christ Risen, West
Sursum Corda, Sanctus, Af, Parker
c—Communion Service Ef. Cruickshank
Lord is My Shepherd, Macfarren
O—Meditation, Guilmant
c—Magnificat, Nune Dim., G. Steane
Gallia, Gounod
O—Reverie, Diggle
Marche Religieuse, West

RAY HASTINGS
Temple Baptist—Los Angeles
O—Cathedral Prelude and Fugue, Bach
Aria, Bach
T—Open the Gates, Knapp
c—In heavenly love, Shelley
O—Triumphal March, Hastings
O—March Triumphant, Costa
Pilgrims Chorus, Wagner
A—Dream of Paradise, Gray
D—Ah, I Have Sighed, Verdi

EDWIN ARTHUR KRAFT—Birmingham, Ala.
HollinsTriumphal March
Bernard JohnsonPavane
FederleinScherzo Pastorale
BachFugue Gm
WagnerRienzi Overture
MealeMagic Harp
DethierScherzo
GuilmantFuneral March
StoughtonIn Fairyland
LemareToccata di Concerto
FaircloughEventide
VierneFinale (Sym. 1)

ERNEST PRANG STAMM—Tulsa, Okla.
WidorAllegro (Sym. 6)
ParkerConcert Piece No. 2
PaderewskiMenuet
ThomasMignon Gavotte
C. B. NevinL'Arlquin
FrimRussian Romance
VerdiAida March

JOHN WINTER THOMPSON—Sedalia, Mo.
MendelssohnSonata Fm
GoodwinIn the Garden
BrewerAutumn Sketch
ThompsonRomance
PaulkesMarche Nuptiale
BachToccata F
DickinsonBerceuse
DiggleSong of Joy
SturgesMeditation
Gordon B. NevinToccata Dm
GuilmantFuneral March
GuilmantTorchlight March

HOMER P. WHITFORD—Chateaugay, N. Y.
KinderProcessional March
FlotowStradella Overture
Meyer-HelmundDialogue
VargasGarden Scene
Easthope MartinEvensong
Gordon B. NevinWill o' the Wisp
ElgarPomp and Circumstance

Church Programs

c—Unto Thee O God, Watson

TIMOTHY H. KNIGHT
Church of Nativity—Brooklyn
I—Serenade, Widor (Org., Violin, Cello)
c—Te Deum, Bm, Buck
Fear Not O Israel, Spicker
Bread of the World, Hodges
O—Cavatina, Raff

I—Nocturne No. 3, Liszt
c—Magnificat, Blumenschein
I—Andante, Golterman (Cello)
c—Lord I Have Loved, Torrence
O—Coronation March, Meyerbeer

HARRISON E. WOOD
Warburton Baptist—Yonkers, N. Y.
o—Andante Cantabile, Tschalkowsky
q—Only Remembered, Sankey
B—Crossing the Bar, Buck
q—If We But Knew, Nevin
O—Chorale, Stearns

O—Where Dusk Gathers Deep, Stebbins
q—Hear O Lord, Wooler
SA—Under His Wings, Sankey
q—I Will Extol Thee, Cox
O—Marche Triomphale, Wachs

News and Notes

Clement Campbell, formerly of Washington, D. C., and late of St. Luke's Church, East Hampton, L. I., has been appointed organist of the Church of the Resurrection, 74th Street and Park Avenue, New York City. Mr. Campbell goes to his new position because of his success in St. Luke's. He will organize a boychoir and replace the present mixed quartet just as soon as the new choir can be properly trained. Roy Steele and Tom Daniel have been engaged by Mr. Campbell as his

tenor and bass soloists. The organization of a choir of boys will be rather a difficult task inasmuch as the church has never had a boychoir, and Mr. Campbell will be grateful to any readers who can send him any boys not already engaged in other choirs.

Ferdinand Dunkley, for 5 years organist of the First Scientist Church, Seattle, has been appointed to the Church of the Advent, Birmingham, Ala.

John T. Erickson, of New York City, re-

cently dedicated 2-manual **Hall organ** in the Swedish Congregational Church of Bridgeport, Conn.

John S. Gridley, Mus.Bac., formerly of St. Andrew's Church, Clifton Forge, Va., has been appointed organist of Old St. Paul's Church, Norfolk. Mr. Gridley is a graduate of Oberlin, class of 1917, and has a modern Steere organ at St. Paul's, with a choir of 20 boys and 10 men. St. Paul's present structure was erected in 1739 and has as an interesting memorial a shell lodged in its walls from a British ship during the Revolution. At present Mr. Gridley is having only three rehearsals a week, two with the boys alone and one with the men; additional rehearsals will undoubtedly be called during the busy season.

Arthur L. Manchester, formerly of Mexico, Mo., has been appointed conductor of the Elmira Symphony Orchestra, N. Y., and choir-master of the First Methodist Church of Elmira; he will also be conductor of the Elmira Community Chorus to be organized early in the season. Mr. Manchester is well known as the author of Ditson's primer on "Twelve Lessons in Voice Culture", and he is ideally fitted for his new duties.

Percy Chase Miller, for many years a prominent figure in the Philadelphia organ world and recently retired to seclusion in his country home, spent a few weeks in Philadelphia at the start of the music season finishing some business matters of importance. "I am at present enjoying so much immunity from sermons that I may never take another church position. I shall have my pedal-piano and my library with me in my rustic retirement to amuse myself with, but whether I shall ever sway any vast throngs again with my sublime technic and poetic interpretations, no one can predict." Philadelphia's organic gatherings have lost one of their wittiest speakers and Mr. Miller takes with him the good wishes of a host of friends.

Homer Norris, well known organist of St. George's Church, New York, died August 14, as a result of injuries received when he was knocked down by a taxicab in front of Carnegie Hall early in the summer. Mr. Norris, it will be remembered, was presented with a fine country home near Greenwood Lake, by the late J. P. Morgan, who was a member of St. George's Church, and a great admirer of Mr. Norris' playing.

Latham True, of the First Parish Church, Portland, Maine, spent a few days back on the farm in Bar Mills after his first service in the First Parish in September; he "played a movement of the Fourth Symphony of Vierné and thought it safe to take to the woods for a day or two until the congregation forgets about it."

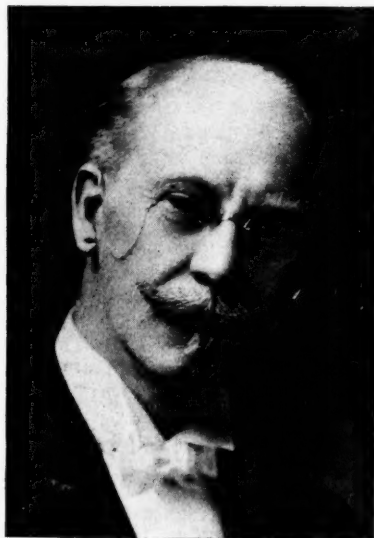
Brookdale Presbyterian Church, St. Joseph, Mo., will erect a parish house to include motion picture equipment and stage.

Christ Church Choir, St. Paul, Minn., has begun its work again after a two months' summer rest; the choir, numbering 50 boys and men, will have a very busy season under the direction of **Harry Irwin Metzger**, organist and choirmaster, who will present a Music Service the last Sunday of each month. In addition to this the program calls for the following:

Gaul's Holy City
Handel's Messiah
Stainer's Crucifixion
Dubois' Seven Last Words
Mark's Victory Divine

Mr. Metzger, who does prominent organ work in addition to his choir work, has acquainted himself intimately with the work of the leading organists and choirmasters in the East, and has worked out a method of training by which he has secured exceptional results; his set of exercises is a large factor in his success with the boy voice. In addition to the regular salary he gives his boys remuneration in other forms, notably the socials every two months, prizes for efficiency and attendance, and two weeks' vacation at the choir's summer camp.

Arthur Livingston Manchester, a native of New Jersey, but at present a resident of Missouri, Dean of Harden College Conservatory, Mexico, Mo., received his early music education in Philadelphia Academy of Music, studying also with W. W. Gilchrist. His work in Harden Conservatory also includes special lessons in voice, harmony, counter-



point, fugue, and composition. His book, "Twelve Lessons in Fundamentals of Voice Production", and also his "Status of Music Education in U. S.", have been the chief literary products of his pen, though he has contributed articles to various music journals; though he has composed quite a little music for piano, organ, and voice, he has not published any great quantity of it. Mr. Manchester has served as president of the M.T.N.A., and also of the Texas M.T.A.; for nine years he directed the Spartanburg Music Festival, while his conductorship of the College Choral Society did important work in bringing that organization to a high degree of perfection, and also importance in musical culture—many of the standard oratorios and operas being given in concert form, frequently with the assistance of the New York Symphony Orchestra. He has just recently been appointed conductor of the Elmira Symphony Orchestra, N. Y., choirmaster of the First M. E. Church of the same city, and conductor of the new Community Chorus now being organized. His work in voice development fits him admirably for his new work. One of Ditson's best Primers is Mr. Manchester's little book of "Twelve Lessons" on voice development which covers the fundamentals of its subject admirably and in very practical manner.

Classifications

THE man who holds a position that makes him big, is fortunate indeed; but he who makes the position he holds, big, is a great man.

PHOTOPLAYING

FRANK STEWART ADAMS

MONTIVILLE MORRIS HANSFORD

ROLLO F. MAITLAND

Associate Editor

Contributing Editor

Score Editor

A Call to Arms

FRANK STEWART ADAMS

FOR the purpose of making these pages interesting and beneficial to all those who are interested in photoplaying, we who are editing these pages of *THE AMERICAN ORGANIST* must have the active coöperation of a great many theater organists in all parts of the country. An exchange of ideas is always of keenest benefit to all those interested in any subject, and without it the development of an art or a science is absolutely impossible: shall we of the theater profession get together and make the most of the opportunity *THE AMERICAN ORGANIST* offers us? or shall each of us busy himself exclusively with his own little problems of money-making and let the general art of photoplaying hibernate for the next generation to awaken to full development?

Programs, scores (in detail or merely suggestive) and personal items are all the means of gratuitous publicity which should be made use of; and they make interesting and instructive reading for us all. Organists even in the same city sometimes know but little of the activity of their professional colleagues, and they rarely hear each other play. Through these columns we can not only become acquainted, but we can also learn of the ideas and methods of our fellows.

Especially desirable are articles, comments or suggestions on the subject of photoplaying. If anyone disagrees with any ideas expressed here, we want them to say so if they can give their reasons. We hope there will be disagreement, for the subject will be developed best only by agitation.

Church positions have been (and still are) cursed by those who have no inter-

est in them outside of their salary. Theater positions are similarly cursed; only the lure is even greater, for in most cases the salary is enough to live on in itself. Picture playing is a widely sought refuge for those who could not qualify (or do not want to) in teaching or in other business. Their efforts to uplift and improve are either nil, or consist of sycophantic genuflections before their managers, whose desire they try to carry out no matter how much it may set at naught the principles of music.

Of course there are some managers (now happily found mainly in smaller houses) who insist that picture playing shall be no higher in the professional scale than burlesque or musical comedy, and they nourish vaudeville pianists as (so-called) organists. They regard picture players as mere wire-less operators, to transmit in minutest detail all the screen action to the audience, using a meagre knowledge of music as the code.

Having been able to study the situation in the East, I am glad to note a change of attitude on the part of producers and managers of some of the larger companies.

When concert organists first went into this business they were mostly regarded with skepticism and suspicion by managers and with open scorn by their faker-colleagues because they were good musicians but couldn't play for pictures. The concert organist has laboriously acquired a knowledge of the dramatic verities and even the most sordid managers are beginning to recognize their superiority.

Managers have found that these pianists, being pampered (and enjoying a public approval more apparent than real)

are apt to get lazy and use the same methods and tricks they started out with, making no effort to add to their repertoire anything but popular music. If such players want to attain any higher stratum than the one they now occupy, if they ever hope to play in the large houses in our great cities, they will have to burn the midnight (or rather morning) oil, practice organ-playing, and study modern harmony and counterpoint.

Unfortunately there are theater organists who have been making large salaries by pandering to the lowest public taste. In the words of the Hebrew psalmist, "I have seen the [professionally] wicked in great power, and spreading himself like a green bay tree. Yet he passed away, and, lo, he was not." Our brethren of exclusively ecclesiastical proclivities rightly condemn those who have sold their birthright for a mess of pottage, and so must we. We must not be unjust and class all theater organists with this type. It is worth something to make our daily contact with the public a means of furthering culture through music appreciation in its highest estate, instead of stimulating the ever volatile gallery. It is worth something to be able to associate with musicians in general without justly being held up to scorn.

While there yet remain phases of photoplaying, even in the high places, which need reform, still it behooves every forward-thinking organist to regard it as a high calling—the most fruitful of possibilities. For the sake of a generally constructive and optimistic state of mind—if for no better reason—he should cry down any statement that this art must remain in the mud whence it upsprang.

THE AMERICAN ORGANIST takes the stand that photoplay music has higher functions than that of vaudeville accompanying, or mere incidental music to the drama, and that it should assume the importance and splendor of the orchestra in Opera or Music Drama. This calls for men of culture, intelligence, and artistic ideals, and these pages should be a meeting ground, a clearing house for those who honestly desire to improve the status of picture-playing and enlarge its possibilities.

Photoplaying is going to be the sum of

what all organists everywhere are trying to make it in their daily work. Everyone making more than \$30 a week should have at least one original idea, the result of his own intensive thought and imagination, that would contribute to the good of the art of photoplaying.

The managers will do their part for an organist who has artistic ideals and industry backed by scientific knowledge. For the managers exist to give the public not what it now wants, but what it will like best after it has gotten it. And people have always supported, slowly but surely, any honest and sincere effort, to give them the highest and best of which their acolytes are capable. Those who demonstrate that the highest type of organ playing can be effectively combined with the dramatic art will have no lack of support. There will always be positions for them. As for those who willfully keep the business on a low level, and give the public an unfavorable impression of it, and of organ playing and music in general, we earnestly hope they will keep out of New York and other large cities, and out of theater playing altogether.

The American Guild of Organists, the American Organ Players' Club and the National Association of Organists have done excellent work in raising standards of church and concert playing, by literary work, examinations, public meetings, social affairs and conventions. The last-named body also includes theater playing in its constitution, has prominent theater organists on its executive board, and has had demonstrations of picture playing at the last four conventions.

But much depends on individual example and effort. In this every organist can assist no matter how humble or obscure his position. If he is inspired by lofty ideals he is doing far more than those who play to large crowds but are actuated only by commercialistic avarice. The field is fallow, there is much work to be done.

We also desire to bring a ray of light and good encouragement to those in small towns under unfavorable conditions. This can best be done by giving them publicity and bringing them in touch with their fellow workers in other places. Most organists in the larger theaters have deep sympathy for those less

fortunate, for they have been there themselves in their earlier days.

In the words of Mr. George G. Shor, publicity director of the Rialto-Rivoli theaters, "The organist who regards picture-playing as an exact science and writes articles on the subject, is not only of more value to himself but also to the company he works for." Therefore, those who neglect this opportunity for publicity are losing something of peculiar value to them in the theater world, where publicity is so potent a force in establishing their worth to the management.

In starting this work we are handicapped by the lack of number. Therefore, we urge all who read this announcement to disseminate the news to all who should be interested.

There is no compromise or fence-straddling on this issue—each one of us is either among the sheep or the goats. It is wise for every organist to look himself squarely in the face and say just why he is in the theater and what effect his work is having on the artistic status thereof—and "choose this day whom he will serve."

Pictures and Picture Playing

M. M. HANSFORD

MOST of the fine arts, and even some of the rougher ones, require a certain finish which is obtained by gentle application of taste and delicacy. However rough the art is in the original package, the possession of a good finishing technic on the part of the artist will round it off until it is quite acceptable to the general public. It is observed that now and then certain schools spring up in the fullness of youth and flourish for a short spell: schools that have their appeal in the raw material; but for the most part they are mere diversions in a sometime too serious world. They amuse for a time, while the good old finished article can still be obtained in any quantity. Impressionistic painters have probably found that more impression is made when the brush is somewhat disciplined.

It is the custom of many arts to hobnob together quite amicably, and one sees a building dubbed "Home of the Arts," probably to distinguish it from the Poor House. This housing together is an economical plan, for the arts can borrow tools of the trade from each other. Indeed, the arts are so closely related that we have mixed breeds; for instance, "Tone-Poems", "Word-Painting", and the like. We get so interlaced in the art business that it requires several combinations of words to inform the unsuspecting public just what is being shown. Painters, musicians and poets all contribute a word and the result becomes almost intelligible, provided, of course, that the object looked at resembles any-

thing within reasonable human experience.

* * *

Given the raw material of an organ and a moving picture, taste and delicacy are required to live together on the organ bench in the shape of the organist. He alone can make the result understandable if he applies both these ingredients in proper proportion.

In using an organ for accompanying a picture it is difficult to keep from being a fool. There are organists who go through with it in a fair manner, but the greater majority are failures. This is not confined to organists alone. The leaders of orchestras run the organist a close second and sometimes take the lead. They seem to be able to make more noise for the reason that they have more men under their control. However, many organ builders make organs that can wipe out any orchestra ever gotten together. In fact, it sometimes seems that organ builders keep this in view and that they must have the key that "opes the gate where Jove's thunders sleep." There may be some excuse for the orchestra leaders, for they are much newer at the game than the organists; but this very fact is certainly all the less excuse for the organist. He ought to have been by this time tried by fire and pictures.

The simple fact of the matter is that it requires an artist to play a picture. He must be a regular musical lollapaloozer—a poet-musician-painter and a good family man all in one; a person vested with

the virtues of the gods and seasoned with the paprika of the devil. He must be an animated specimen of the genus *Multum in Parvo*. If the organist has escaped a college education, ducked the A.G.O. examinations, side-stepped the carnivorous *Cantus Firmus*, is tinctured with Beethoven, Irving Berlin and Schoenberg in music and Dickens and Deadwood Dick in literature, he may come in time to play a simple picture.

* * *

Preparation for picture playing begins with weeding the imagination. This must grow under extreme cultivation. You must not only keep your own imagination up and doing but you must think of all the imaginations in the rows of seats back of you. You must think of the shop-girl and the millionaire, but think harder of the first. Discrimination in playing the obvious is also a rare gift and should be thought about. In a contemplation of the classics, for instance, that famous Fourth Reader gem, "*Casabianca*", would certainly stir the imagination. At the line, "Flames rolled on, he would not go without his father's word", which has thrilled generations, you would naturally switch to the second movement of Rachmaninoff's *Prelude in C# minor*. In playing fire scenes and earthquakes it is a waste of time to worry over delicacy—the raw material will do. In such cases the audience, including the highbrows, are gripping the arms of the seats and life on the street is forgotten. The organist need only roar and the trick is done.

* * *

The life of the picture player holds much that is beautiful, particularly in the sense that he is playing upon the finer sensibilities of his hearers. He is sometimes aided by a masterly picture, with wonderful photography, as in the splendid scenics that have been done. He is excused if he indulges in a few borrowed terms and thinks of his work as "Tone-Painting". But the burlesques of the work insist on creep-in and upsetting right-minded persons who innocently drift into picture houses to kill an hour's time. What I have always considered as a supreme example of the ivory bean was observed right on Broadway, commonly called the Great White Way. Whatever the candle-power of the lights on this

way, none of them had penetrated the skull of this orchestra leader. He was playing the *Love Dream* of Liszt for a band of cowboys chasing a horse-thief. As the thief was caught and the noose was tightened around his neck and thrown over a limb, the two flutes in the orchestra were playing the *cadenza* in this well-known composition. It sounded like a canary bird trying its voice on a mob. After that exhibition, it required great control on my part to continue believing in a "destiny that shapes our ends". But it convinced me that life was still filled with adventure.

* * *

Another tasty, delicate and thoughtful adjustment of values took place in Albany. The organist was playing the news reel showing the funeral ceremonies of the late Mayor Mitchel of New York. As the casket was carried into the cathedral, the genius on the organ bench broke into Old Black Joe, and when it was brought out the tune was changed to Rally Round the Flag Boys. To unravel this mystery one must know several things. Two of them are Music and Psychology. The player may have been in possession of a copy of "The Most Popular Home Songs" or he may have followed the reasoning of James Whitcomb Riley's "When the Hearse Comes Back". You can take your choice of the explanations; either is rotten.

Life presents its sad side now and then, and one is tempted in the face of such doings as cited above to rail at the slow speed of evolution and wish for a little soft soap to grease the track. And it is also a sad commentary on earthly affairs that the perpetrators are paid for their misdeeds. The contrast is even more acute when you consider that thousands of dollars are expended yearly in wiping out hog cholera. Truly, the average motion picture organist is a rusty cog in the wheels of progress. But he is with us and we must make the best of him.

* * *

In the picture playing world we have lacked a direct and constructive presentation of the work; there has heretofore been no magazine with a circulation among organists that has gone into the subject. The best work along these lines has been done in the so-called trade

papers, which the average organist never heard of. In a future article I shall have more to say on the subject of "Taste and Delicacy" and probably in a more serious mood. I have merely hinted at the things that are being done. The relation of music to a picture is plain and simple. To play a picture properly requires only what is required in all other lines of life—Common Sense.

Picturegraphs

M. M. HANSFORD

THE motion picture organist occupies a unique position when at the console. He has a message in his fingers, if he can get it out. Of course, this message differs as brains differ; and not only in that fashion, but it differs for the various audiences, although the general rule to follow is to play just a little above the average. The whole process of evolution in every art, in the making of pictures and in playing pictures, is founded upon the principle of striving for something a little better than it was yesterday. The picture player easily shows up his standard, not only in the actual playing of pictures, but in the music he buys and his general attitude to his work. Many a man buys a copy of a cheap music book and plays from it for a year with no thought that he ought to change once in a while. The progressive player looks up new music suitable for his line of work and manages now and then to spring a new composition on his listeners.

* * *

This same lethargy on the part of players accounts for many things that happen; things that are so easy to do in the wrong way. It is just as easy to do them in the right way, but the organist does not want to disturb himself. And so many say "Oh, this is good enough for the crowd". It can not be that there are so few brains amongst organists in picture houses. Of course, I am not writing for the lone player who beats a piano to death in a back street; such people and such conditions need time, death and transfiguration to change. But there are organists in reputable houses who sometimes get in a hurry and choose tunes with a ragged and barbarous ending, thinking probably that the crowd out in the seats are too enthralled by the picture to take notice of bad musical effects.

* * *

One such happening I noticed in a big Broadway house not long ago. The organist was resting and the orchestra leader thought the players ought to be given five minutes extra, as it was Saturday night and everybody wanted to get home early. He naturally forgot the organist, who, by the way, has a home and a wife. So he sent for the organist to come and take the picture five minutes before his cue. The organist had scarcely turned on his desk light when the leader stopped the orchestra. There was a fearful break in the musical thought, for the organist jumped in with something entirely foreign to what the orchestra had been doing. Such a mix-up is the worst thing that can happen in a picture house that lays claim to setting the styles for picture music. One might as well have been in a second-rate theater where such messes are of daily occurrence.

* * *

There is much excuse in the smaller houses for the attitude of some organists. Managers, for instance, are the special thorn in the flesh to good musicians. Some of these worthy men do not know that music is going on, except from the fact that there is a noise somewhere in the region of the stage. The more of this noise that penetrates the office out front, the better. He thinks the player is earning his money if he whacks away with most of the organ turned on. This is an excuse to be reckoned with when one comes to consider the attitude of the average picture player to his job. It is exasperating to have a manager who ought to be harvesting carrots. But such conditions prevail in many a business and they are not entirely original in picture houses. And probably the only solution for it is for the organist to turn philosopher and make the best of it until he can let go and get into a better place.

* * *

In speaking of the organ taking over the picture, I must not forget the perfection with which this is done in the Stanley Theater, Philadelphia. Rollo F. Maitland and Albert F. Wayne have worked this out to a fine finish. The organ starts playing the last selection with the orchestra, very softly, if the composition is quiet, then the orchestra gradually lets

go and the organ comes up. Many times it is difficult to tell just where the orchestra stops. This is the highest praise for this particular piece of technic, but there is no use for Philadelphia to get the whole credit of it. Certainly some other city ought to come in for a share. But, strange to relate, good old Broadway is still in the backwoods when it comes to this stunt; and organist and conductor are sometimes not on speaking terms and the pictures suffer from personal controversies. But we are hoping that the day will come when the Big City will catch up with some of its smaller brothers and grab a few artistic accomplishments.

* * *

Life with all its sorrows, joys and villainy is depicted on the screen. And Life with all its joys, sorrows and crime is depicted in music. It rests with the organist to connect the two depictions at the proper place, and the work will be pronounced good.

* * *

Don't keep changing tunes, but rather change grade of tone and also degree for the lights and shades of a picture. In this way a composition can be made to interpret just the opposite from the original mood of the work. Some programs for pictures use everything that has been published in the last month. It is not

good taste to do such things. Quality and not so much quantity is best.

R. I. P.

THE possession of æsthetic sensibility by the lower rodents would seem to be proven by the discovery of the nude corpse of an adult male rat on the pedals (upper octave) of an urban theater. In some theaters the beast might have remained there until its person exuded an atmosphere which would nullify, as fire driveth out fire, any atmosphere the organist might be creating in pursuit of his trade, for the (perhaps dainty) feet of the player's touch only the lower octave and in a spasmodic and detached manner. But the organists of this theater have ambidexterity of leg prowess and manifest equal agility on the starboard bow.

This tale is appended as a warning to theater organists not to keep their right foot on the swell and crescendo pedals all the time, but to "broaden out" and at times cover both ends of the pedalboard, but not necessarily at the same time. For otherwise they know not what treasures—or other things—lie at, or under, their feet.

As for the nomadic quadruped, cut off in his career of wanderlust, Requiem æternam, etc. F.S.A.

Score in Detail "If I Were King"

ROLLO F. MAITLAND

THIS picture, while quite difficult to play on account of the brevity and flashing back and forth of many of the scenes, offers splendid opportunities for introducing some fine musical numbers. It is based on Justin Huntly McCarthy's story and play of the same name, and deals with France in the middle of the Fifteenth Century.

At the opening of the picture the title appears, "In the middle of the Fifteenth Century, in the reign of Louis XI., the spirit of France began to flame forth from the ashes of Jeanne d'Arc, burned at Rouen." Then another paragraph announces that jealous princes still sought to despoil France and take Paris for their prize. At the Stanley we used the FINALE of the ROBESPIERRE OVERTURE by LITOLFF, starting at the trumpet call. This carried us to the end of the two paragraphs. The camp of the Duke of Burgundy is shown, during which the mood is sombre. It is too short to play a number and a few ominous chords will answer. At title "Behind the Walls of Paris" any neu-

tral number of the period may be used. (MINUET IN B MINOR, SCHUBERT). When word is brought that the Duke of Burgundy is approaching with his army to lay siege to the city, increase the tempo slightly.

At the next title, "In the lowest quarter of Paris, the Fircone Inn, the rendezvous of a band of thieves known as the Cockle Shells", the mood is boisterous and lively (SALTARELLA from the Fantasia Appassionata for violin and piano, by VIEUXTEMPS). The scene changes to the King's garden, where Louis is making love to Katherine. On account of the peculiar appearance and whimsical character of Louis, I used AMARYLLIS, gavotte by GHYS, with a characteristic combination of 16 to 4 foot tone. There is no especial theme for Louis, but in several places this peculiar registration serves to illustrate him very well. The scene reverts to the inn, where the SALTARELLA may be repeated until Thibaut, the Grand Constable, is seen talking to René, one of the rogues.

A splendid theme for Thibaut is THE

CRAFTY SPY by BORCH. At title "The King of the Cockle Shells and his men go to chapel in the Palace" the mood is light misterioso (ANDANTINO from If I Were King overture, by ADAM). Keep this up until Villon sees Katherine praying in chapel, then use the love theme (LOVE BELLS, by DOREL).

At title "While the Traitor" the duke's camp is seen, with René giving message (THE CRAFTY SPY). The next scene shows Thibaut in garden making love to Katherine. The mood is neutral (PASTORALE from First Sonata, GUILMANT). When Villon throws poem over the wall go into a light agitato (ALLEGRO CANTABILE from Fifth Symphony, WIDOR). He is surrounded by guards and brought to Katherine and Thibaut; Katherine asks "Whose poem is this?" He answers "Mine" (Theme). When Thibaut throws Villon to guards, repeat agitato.

At title "Louis, prey to superstition, daily consults his Eastern astrologer", the mood is Oriental, but without a marked rhythm (EASTERN IDYL, STOUGHTON, from the theme). The next scene shows Katherine going to Villon in the dungeon. I used the first few bars of IDYL, from "In Fairyland" by STOUGHTON—a quiet, vague sort of movement, till Villon sees her, then the love theme.

The next scene, without any title, is the Fircone Inn the same evening. The mood is again boisterous (IN THE TAVERN, from suite, "From the South", by NICODE). When Villon is prevailed on to recite his poem the music should be pompous (MARCH from Nut-Cracker Suite by TCHAIKOWSKY). Work the music up with the poem to a climax, improvising at the end, if necessary. When Villon sends the rabble to the cellar the mood is semi-misterioso (ALLEGRETTO from Sonata Op. 2, No. 2, BEETHOVEN). When Katherine enters use the theme. The carousing in the cellar is heard by the innkeeper, who rouses himself, and brings the rabble up from the cellar (SALTARELLA again). When Katherine says "And you, one of these low creatures, dared speak to me of love", repeat theme. When constable is seen repeat CRAFTY SPY. When Villon starts to pick a quarrel with Thibaut use a dramatic number (MISTERIOSO INFERNALE, BORCH). Villon finally strikes Thibaut with a glass of liquor and they fight (FINALE from First Sonata, GUILMANT, omitting slow middle section).

When soldiers enter, change to a slower dramatic number (First movement of the same sonata, from pedal solo). Louis reveals himself, and Villon falls at his feet. The quiet second theme of the sonata will be reached at this point.

At title "An Hour Later—the body of the former Grand Constable," a slow, rather funeral movement (MISTERIOSO DRAMATICO, BORCH). The next scene shows Louis with the astrologer, when a few bars of the EASTERN IDYL may be used. Word is brought that Thibaut has escaped to the Duke of Burgundy, and Louis conceives the idea that Villon may be able to help him. He therefore orders that Villon be given drugged wine, and when he awakes, he is to be told that he is Grand

Constable of France. During the last two scenes I used the FINALE from BEETHOVEN'S SONATA PATHETIQUE, as the mood is agitated throughout.

At title "When the morning sun filters through", the apartment of the Grand Constable is shown, with Villon in bed, awaking from his stupor. The mood is quiet but dignified (MINUET from BERNICE, HANDEL). Disregard flash of Katherine in the garden, but keep up the Minuet until Louis and Katherine are seen in the garden (BOURREE from Third Suite for 'Cello, BACH, with 16 and 4 foot combinations). Katherine pleads for the life of the poet, and Louis refers her to the new Grand Constable. Repeat MINUET as Villon is seen in his apartment for a few seconds.

At title, "Enter the Grand Constable", the mood is pompous (FINALE from First Sonata, BOROWSKI). When Katherine approaches and pleads with Villon—as it happens, for his own life—use the theme. Louis decrees that the new Grand Constable shall dispose of the brawlers of the Fircone Inn; the music is again pompous (GRAND CHOEUR in D, GUILMANT). Villon, alias Montcorbier, pardons the prisoners and gives them money. Louis complains to Tristan that "the beggar is giving my money away." The second part of the GRAND CHOEUR will answer here.

Louis then comes up to Villon and tells him that he could not make him King, so he made him Grand Constable for one week, but that at the end of the week the Grand Constable's last task would be to hang the vagabond Villon. He has one chance for his life—if the Grand Constable can successfully woo the Lady Katherine within the week Villon goes free. During this scene I used a GAVOTTE by GOSSEC, again with the 16 and 4 ft. combinations.

The next scene shows the Duke of Burgundy's camp; the Duke is about to send a herald to Louis demanding his surrender. This is a semi-dramatic mood (INTRODUCTION to Second Sonata, MERKEL). When the herald comes to the court the mood is military (FIRST MOVEMENT of Light Cavalry Overture, SUPPE). Villon bids defiance to the Duke (beginning of A minor section of LISZT'S SECOND POLONAISE). When the news of the defiance reaches the ears of Thibaut, repeat the MERKEL movement. At title "The Sixth Day of Villon's Week of Power" the mood is neutral, rather military; he plans to set a trap for the Duke (ALLEGRO, Fra Diavolo Overture, AUER). The King warns Villon that he has only one more day to ply his suit. At this point repeat the GOSSEC GAVOTTE. The next scene shows Villon with Katherine, still ignorant of his real identity. He declares his love for Katherine. During this entire scene the theme should be played.

This scene is interrupted by a scene at the inn, in which Thibaut gains the help of the Cockle Shells, who are bitter against the king on account of the supposed death of Villon (CRAFTY SPY). Return to Katherine and the Grand Constable in the garden (theme) wherein she accepts his love. Villon has arranged a party for the King, and at the second flash of ballet dancers use some ballet move-

ment (FAUST BALLET, No. 6, GOUNOD). During the second love scene there is a second short flash to the tavern, in which we learn that Thibaut is to disguise himself as an astrologer and abduct the King. This is disregarded musically. During the ballet there is a short flash showing Thibaut as an astrologer, but this is also disregarded. He is soon shown again, however, with Huguette, a girl of the Inn, who loves Villon (CRAFTY SPY). He sends her into the palace to tell the King that the astrologer waits without. She goes in and meets Villon, who recognizes her and makes himself known to her. When the two meet the mood is rather agitated (FIRST MOVEMENT from Fifth Symphony, WIDOR). She tries to persuade him to join them, on Thibaut's promise to them of a rich reward. He tells her to leave it to him. She, thinking everything is all right, goes back and so informs Thibaut (CRAFTY SPY).

Thibaut goes in and the King meets him. He starts to read the King's hand, then suddenly grasps the King by the throat, tells him he is to beg mercy from the Duke of Burgundy: The King grovels in the dust for a few moments. During this scene, from the time the supposed astrologer grasps the King by the throat, I found nothing better for music than the third variation from the same movement of the Widor Symphony—the semitone string effect. Suddenly the king raises up, throws off a disguise and reveals himself as Villon, who has come out and impersonated the King. They fight (ALLEGRO from Der Freischuetz Overture, WEBER, omitting major parts). Huguette dashes between them and is stabbed by Thibaut. Thibaut is finally run through by Villon, and falls. Villon then goes to Huguette, who dies in his arms declaring her love for him (ADAGIO, Second Sonata, MENDELSSOHN).

By this time the King has arrived and Villon explains matters. The mood for some

time is sem-agitated (ALLEGRETTO from Hymn of Praise Symphony, MENDELSSOHN). The King would like to grant Villon his life but is afraid that Katherine will resent being deceived by the Vagabond Villon, which, when he makes himself known to her she really does, telling him that he mocked her pride. The King says he is afraid Villon will have to hang (theme). Villon would like to greet the gallows then but has a duty to do for France before he dies, and says he is going to ride that night for France and Katherine.

The next scene shows Villon assembling his troops (ALLEGRO, Rienzi Overture, WAGNER). At title "Through the Night" we see Louis and Katherine waiting for the outcome. I did not use the peculiar registration for Louis here, as there is too much at stake. The Toccata from the Suite Gothique, BOELLMANN, played rather softly, answers very well. In the next scene word is brought that Villon has triumphed (CORONATION MARCH, MEYERBEER). When horsemen come up the action is rapid (FINALE of If I Were King Overture, by ADAM, followed by FINALE of Egmont Overture, BEETHOVEN).

When the triumphant mood is at its height Villon suddenly announces that his life is forfeit (opening bars of FOURTH SYMPHONY, TCHAIKOWSKY). The crowd rushes up to plead for his life (first ALLEGRO from If I Were King Overture). The King promises to pardon him if some one else will die in his place (C major portion of If I Were King Overture, played very slowly) but no one is willing to make the sacrifice, and Louis tells Villon that he sees how far human friendship goes. Suddenly Katherine declares she will die in Villon's place, at which point the theme is played fortissimo to the end, while Louis pardons the hero, declaring that he has tested the heart of a man and found it pure gold, and the soul of woman and found it all angel.

Score Suggestions

"Big Happiness" Howard A. Murphy

IN this feature of Dustin Farnum's the organist finds a number of opportunities for the use of legitimate organ music. The picture deals with the impersonation of James Dant by his brother John, in order to enable the former to take an important business trip to America in absolute secrecy, even from his bride. He is reported lost at sea, but returns a year later only to learn his wife loves his brother, whom she believes to be her husband. Weakened by disease, he dies in the ensuing struggle, and the two lovers are united.

For the impassioned scene in Dant's apartment on the evening of the wedding—

Mark Andrews, Serenade.

1. Hunting scene at Chateau de Bergerac suggests

Federlein, Scherzo Pastorale, and the following

2. Conversational scene is well suited to the use of

Elliott, Canzonetta B2.

3. Mountain Dawn love scene is just the right length for

Schminke, Mountain Idyle, which can be followed by

G. B. Nevin, L'Arlequin. When the

4. Scene shifts to London—
Rogers, Suite Gm, Intermezzo; and the emotional climax caused by the

5. Husband's return, and the subsequent
6. Struggle, requires a number on the character of

Rachmaninoff, Prelude Csm (arranged by Clough-Leighter). These numbers do not by any means cover the entire picture, but they serve admirably as a background upon which the perfected score can be easily built.

"Civilian Clothes"

Hugo Riesenfeld

Barnes, Edith	Swing Song
Elgar	Carillon
Whitmark	Frog's Wedding Procession
Herbert	Indian Summer
Herbert	Al Fresco

"Cradle of Courage"

Hugo Riesenfeld

Oley Speaks	When the Boys Come Home
Cohan	When You Come Back
Finden	Less Than the Dust
Prinl	Trousseau Ball
Morris	Who's Who
Fibish	Poem

"Held by the Enemy"

Hugo Riesenfeld

Gilbert	Uncle Remus
Lampe	Sunny South
Cooke	O! Carolina
Foster, Stephen	Folk Songs

Zamecnik Water Lillies
Lind Evening Song

"Jailbird"

Hugo Riesenfeld

Louis Silver... Just Snap Your Fingers at Care
Zamecnik Dutch Windmill
Louis Hirsch Mary
F. Warschawer Pop Goes the Weasel
..... Rainy Day Blues

"Little Miss Rebellion"

Hugo Riesenfeld

Gluck Iphigenia in Aulis
Tschaikowsky Humoresque
Byron Gay The Vamp
Munro When My Baby Smiles
Gillet Passepied
Berlin Along Came Ruth

"Round Up"

Hugo Riesenfeld

Herbert Punchinello
Minot Wild and Wooly
Simons Stampede
Riesenfeld Western Allegro
Falk Western Allegro
Trinkhaus Zephyr

"Tropical Nights"

Hugo Riesenfeld

Tschaikowsky Waltz (3d Mvt. Sym. Em)

The film in question is one of the Bruce Educational Scenics and though it was quite a lengthy film only the one piece of music was used. The selection was so good that

we recommend it for every scenic of similar tropical character. The selection of music for tropical scenics has always been hazardous; it dare not be too lively, or too beautiful, or too loud, or too soft; it must have an element of monotony, and also ever a certain lack of interest—neither of which dare be carried too far. The selection of this Third Movement from the E minor Symphony was a stroke of genius.

"Village Sleuth"

Hugo Riesenfeld

Grieg March of the Dwarfs
Grieg Sigurd Jorsalfar
Levy Lovelette
Hawkes Valley of Poppies
Grieg Peer Gynt

"What's Your Hurry"

Rollo F. Maltland

Wolstenholme Allegretto
Lemare Marche d'Ete
Pierre March of the Tin Soldier
Rogers Concert Overture
Mendelssohn Overture, Fingal's Cave
Reissiger Overture, Mill on the Cliff

"Yellow Typhoon"

Rollo F. Maltland

R. K. Miller Nocturne
Tschaikowsky Andante, Pathetique Sym.
Bach Fugue Dm
Beethoven Overture Egmont
Zorowski Andante, 1st Son.
Widor Allegro, Cantabile, Sym. 5
Mendelssohn Overture Ruy Blas

Photoplay Reviews

CAPITOL—New York

THE most satisfactory musical program thus far presented in the Capitol was that of the week of Sept. 20 when "Earthbound" was presented. The *overture*, **Tschaikowsky's Allegro molto vivace** from the *Pathetique*, lacked just sufficient pungency of tempo to make the tremendous hit it always made under the baton of Gustav Mahler of the Philharmonic when the tempo was unusually brisk. The *soprano solo*, **Gounod's Ave Maria**, a beautifully appropriate prelude to the feature, was well done in the solo orchestral part, but spoiled a little later by over-accompanying. Though all the better theaters use vocal solos at least occasionally, they rarely sound satisfying; one small voice against forty to sixty orchestral musicians in a big auditorium is not a combination to delight an artist.

If the orchestra disappointed in its accompaniment and its Tschaikowsky tempo, it made good in the feature work. "Earthbound" is a stupendous sermon, which the Capitol preached to thousands upon thousands of New Yorkers who needed it badly. But the Goldwyn editors need to be more careful next time, and not piece together their film in such faulty way as to compel the same actor to throw the same brown overcoat over the same right shoulder and march out of the same room twice in succession. Eternal vigilance is the price a big theater has to pay for success, and let us not forget it; let us have no mercy on the man who cannot pay the price.

In the feature, **Rubinstein's Kamennol Oztrov** was used with beautiful effect in the latter part, and later on the melody was sung by a male chorus behind the scenes—sung softly enough to be effective with the wandering spirit of the earthbound dead. Various old college songs or folksongs were used in the opening scenes, showing the ex-college chums, but the effectiveness of this rather emotional music as an accompaniment to the entirely unemotional screen action was in inverse ratio to its dynamic power; such things must be played very softly if they are to have any congruous effect.

"Madame X", the feature of the following week, was set to the following movements, used either entirely or in part:

Beethoven, *Pathetique Sonata*, first movement;
Moonlight Sonata, slow movement;
Grieg, *Solvejgs Lied*;
Ase's Death;

Tschaikowsky, *Andante Cantabile* (Sym 5). And all of these numbers were admirably suited to the film. **George C. Crook** played different music from that used by either the orchestra of Mr. Cottone; and when **Melchiorre Cottone** was at the organ he used some selections not used by either Mr. Crook or the orchestra: the effect of this change of program was entirely satisfactory, and illustrated the verity that music is indeed a plastic art.

The Capitol Theater, under its present management, is either going to be made a great cultural asset for the city of New York, or it is going to be made a financial asset to a few men who happen to be its owners: only the Capitol direction can say which it shall be. Let us hope that the true art manifest so encouragingly in these two recent productions will be a faithful index of the art that shall follow hereafter, displacing entirely all traces of the passing theatricalism that will ruin even so beautiful a theater as the Capitol.

RIALTO—New York

THE program of September 27 opened with the *overture*, **Il Guarany**, by **Bomez**—a fine dramatic number that every organist should use; its first theme is ideal for such a character as the "Sea Wolf", in which capacity Mr. Riesenfeld actually used it some months ago. At the 9.30 performance **Hugo Riesenfeld conducted**, and gave a most vigorous and artistic interpretation. The Rialto Orchestra seems to be an entirely new institution when Mr. Riesenfeld takes the baton. His arms, unlike telegraph poles (which young conductors, and some older ones, seem to be cursed with) have joints at the elbows, and in the bargain Mr. Riesenfeld knows enough to give his left arm an entire rest now and then, with the result that when he does bring it upward with a sweep over his orchestra, the orchestra does something which that arm somehow manages to order. Mr. Riesenfeld is an artist from the very tip of that right foot—which sometimes takes a

picturesque step backward—to the tip of the right hand that wields the baton, and every gesture counts. He is a remarkably able conductor whose very being seems to breathe out the sweeping legatos, the storming climaxes, the dainty nuances which so delight the musical audience he has built up as a regular patronage of the Rialto.

A unique feature was a group of Russian folksongs sung by nine Russians in costume; their work was very well done, and they worked together admirably at all times, though three of the numbers were entirely unaccompanied. Russian basses do strange things, but they are always interesting. **Frank Stewart Adams** undoubtedly chuckled up his sleeve (it's a long sleeve, too) when he came in with his organ after the first number, and, lo, and behold, found it had sunk about a quarter-tone in pitch since the chorus started its rather trying debut number. But he gave an exhibition of fine accompaniment which, by adroit uses of the sharply defined pitch of the cutting strings and 4' pitches, kept his strange singers right steadfast to the pitch in the final number, which was accompanied so softly as to be almost unheard by the singers themselves, but which, nevertheless, he managed to make sufficient to steady them.

A fine French Horn Solo was played by **Arthur Cerino**, a member of the orchestra, who, in his artistic interpretation and human common-sense demeanor, gave a fine object lesson to wiggling violinists and topey-turvy singers who feel that they must wobble all over the place or else, for a certainty, the audience will not know they are artists. This is a step in the right direction; may the Rialto orchestra present one of its own men in solo work on every program.

Chaplin's "The Cure" gave Mr. Adams a fine chance to do some clever work, one instance of which can alone be recorded. When Chaplin is taking, "for her sake", a mere glass of water from the wonderful spring (which in the meantime has been rendered highly interesting unknown to him) he takes a gingerly sip, and begins to regain an interest in this world's affairs: Mr. Adams was playing a rather rhythmic number, and began, with Chaplin's awakening, but dumb-founded senses, at a very hesitating, halting pace, which gradually and not too slowly, increased in steadiness and speed till it came along full tilt with the thirsty Chaplin. One other instance: when Chaplin was doing the Minerva act, Mr. Adams struck and held a big chord just as Chaplin threw open the curtains and struck his Greek-god pose, releasing the chord only when Chaplin banged the portiers shut again; repeating this process each time with the inimitable Chaplin.

Mr. Adams, and his associates, are developing a unique art: will it endure? One of the most successful is already looking with longing glances to the commercial six-day-a-week world; others avow they are not exactly sure they want to find themselves in this same delightful work ten years hence. What is wrong? This: That no man can stand seven days of work in every week of the month; and, for the good of the art of photoplaying, it is to be earnestly hoped that the managers and players alike will meet each other half way in a successful effort to place the organists on the six-day-a-week basis. That this plan is at present desirable for the orchestral players is denied by all who know the situation, but that it must speedily come for the orchestral conductors and the organists, who bear the burden of keen personal interest, is a fact that is speedily making itself felt. The management cannot do it; the players themselves must come half way. How much is happiness, contentment, and health worth, when coupled to a position that can then be held for life? How much is any position worth, if the price it exacts is a loss of mental and physical alertness? The thing that makes men successful and life worth while, is the joy of work when that mental and physical alertness makes itself exuberantly felt.

RIVOLI—New York

THE program of September 6 opened with selections from **Puccini's La Boheme**, conducted by **Frederick Stahlberg**, one of the best conductors on Broadway. The selections were for the most part taken from the quieter movements, and the soothing effect of the music was quite pleasing in contrast to the more boisterous overtures generally used.

Then followed the news pictorial, in which Mr. Stahlberg gave an exhibition of true artistry when the scene shifted to the American Boy Scouts in France. The Scouts visited the American burial ground and placed a wreath. As the Scouts were shown on the march, the orchestra used a good march number, but as they approached the Cemetery the music lost its march character and died down through a complete diminuendo to absolute silence as the wreath was being placed on the ground; and a few moments afterwards, when taps were sounded over the graves, one lone trumpet blew the notes mezzo-piano, the full orchestra resuming at the start of the next set of pictures. The effect was most impressive and Mr. Stahlberg handled it with true artistry.

The next number was a **vocal duet**, Moore's "Dreaming Alone in the Twilight" (a Ditson publication that will be found most effective in theater presentations), sung by **Mildred Lamb**, contralto, and **Edoardo Albano**, baritone. The two voices were well chosen and blended beautifully, though the baritone was frequently too loud in the duet sections; Miss Lamb, one of the soloists of the famous Brick Church Choir, had the difficult task of singing through a heavy curtain, but she kept the tempo admirably and stayed on the key exactly at all times. It is rather risky to present vocal numbers in this fashion and much of the credit for its success must go to Miss Lamb, whose rich resonant voice carried through the curtain even to the far ends of the house, and whose colorful shading and interpretation gave just the right inflection to the text.

The duet went so well that it is worthy of special comment. Perhaps its effectiveness might have been enhanced had special mounting been given it. If the stage had been completely darkened save for some very dull light, as from an old-fashioned reading lamp, casting faint rays on the baritone (who had the opening solo part) much might have been gained; and the effect could have been further increased had Miss Lamb's shaded silhouette been dimly profiled on the curtain while she was singing; the sweet, sympathetic qualities of her voice would have had much greater effect. Mr. Stahlberg's orchestral accompanying was sympathetic and appropriately subdued in every measure.

"Civilian Clothes" was the feature, accompanied in part by orchestral and in part by **Finn Svinen** at the organ. Mr. Stahlberg is one of the few masters of the art of orchestral photoplaying; not only does he shade his music to the picture, which ought not to be difficult, but he also times it with such exactness that there is hardly a break in an entire Rivoli program. Music is theoretically set to a film so that it will not have to be broken, but in actual fact the synchronization is rarely perfect; whether the fault lay at the conductor's desk or in the projection room I do not know. But this I do know, that under the Stahlberg baton the music rarely breaks off in an unfinished measure in order to scramble into a new theme; organists like Mr. Stahlberg, because he attends strictly to business, never has to call on them frantically at the junction points for a few measures of organ music because the conductor has taken too lively a tempo and finished some section of his music too soon for the picture. It is a great relief, and soothing effect on the New Yorker's jumping nerves, to sit through a Rivoli program and never be jerked over the ruts while an orchestra takes flying leaps over unfinished symphonies; the Stahlberg accompaniment is a continuous flow of music with proper

cadences and modulations, but entirely devoid of frog-leaps.

During a heated argument Mr. Swinnen showed a unique bit of masterly accompaniment on the organ; just what it was or how he did it, the reviewer is not able to say—the art of reviewing the complex photoplay productions is entirely too new to be as yet perfected, hence many things which should be, and some day will be, described in detail, can now be only hinted at. This bit of realistic work was not loud; it was merely argumentative, if the reader can figure that out. It made one feel like pitching in and saying a word or two for himself. Too bad the Welte-Mignon recorder could not be hitched to the Rivoli and Rialto consoles.

The Mack Sennett comedy was quite good, and the music trotted merrily along with it, getting through just in time for the organ solo, selections from *Gounod's Faust*, played by Mr. Swinnen. If there is any way of playing the greatest difficulties with the greatest ease, Firmin Swinnen knows how to do it; his playing is always a pleasure, because he does it with such unpretentious ease and such unconscious artistry; there are no theatrical frills anywhere in his make-up.

Taken all in all, this was one of the most satisfying programs I have ever seen in the Rivoli—and that is saying a great deal, for a Rivoli program is always satisfying; apparently the inimitable Riesenfeld spends much thought on his Rivoli productions. Humanity to-day in New York City is pretty much like a stick of dynamite and is likely to go off any minute; the tenor of the whole city's life is towards hustle and jump and look-out-there. What a relief was this quiet, comfortable, soothing, artistic and beautiful two-hour program. Even the Sousa march (accompanying the pen sketch of Sousa) was played pianissimo, and with delightful effect.

Mr. Swinnen, too, seemed to be in the same mood. I had never heard him use piano and pianissimo effects more beautifully or in such abundance. This particular rendition of a delightful program raises a question: Would it not be a blessing to humanity (if New York City can be called human) if an occasional photoplay program should meet the hustle and bustle of metropolitan life by the repose and quiet of soothing music and comfortable pictures instead of the blare of trumpet and the restlessness and stress of eternal action? Why not more of the beauty and less of the commotion?

STANLEY—Philadelphia FRANCES L. DAVIS

THE Stanley Theater is fortunate in having as its organ exponent one who treats his art so seriously as to bring out the full possibilities of the king of instruments.

Having had the rare privilege of seeing Barrymore and of hearing Maitland in "Dr. Jekyll and Mr. Hyde," I am more fully convinced than ever of the marvelous power of the organ in driving home the lesson that Stevenson must have intended when he gave to the world that master portrayal of dual personality. The nervous tension of the audience in Jekyll and Hyde was great. Usually, at such a time, the playing is so agitated and noisy, that much dramatic emphasis is lost.

This particular organist had analyzed the fundamental moods of the drama in question; and when the great, throbbing chords of the *Rachmaninoff Prelude* burst forth, drama and music had joined hands, and there was a strong appeal made to the finer nature of the listener. It was the most forceful thing I have ever seen produced in a photoplay.

One must allow a great deal for Mr. Maitland's wonderful power of improvisation. It is priceless to him—a gift of the gods. The ordinary organist often intersperses some irrelevance. But Mr. Maitland is never at a loss; and there is not a nuance of thought that need go unexpressed. In the above mentioned picture, he did a fine bit of improvisation, and then passed to the sweetness of *Elgar's Salut D'Amour*, in the emotional

scenes with Millicent. The contrast made a marked impression.

A photoplay organist must have a thorough and scientific knowledge of registration, because these necessarily go hand in hand with dramatic action. When one is absorbing impressions through the eye and ear, at one and the same time, how jarring it is to hear an organist play something out of harmony, in fact, diametrically opposed to the picture.

In the six years of Mr. Maitland's association with the Stanley Theater, I have often marveled at the remarkable versatility of the man. He rarely repeats himself, and never attempts to fit religious music to a Harold Lloyd comedy. Even Mutt and Jeff, Literary Digest sculps, and Travelogues are musically well framed.

Mr. Maitland's accompaniments to a great picture occupy a subordinate place, and he does not trust to momentary inspiration, as do so many who improvise. It is all thought out and conscientiously arranged in his mind, and that is why his playing never detracts or distracts. He seems to realize that music occupies just as important a place in the photoplay as words in the opera or drama; and as a painter mixes the true colors, he invariably produces the correct tonal effects.

This was especially true in the picture given this week. "If I Were King" was written for E. H. Sothern, and he created the rôle of Francois Villon, the vagabond poet of Paris in the reign of Louis XI. The period is a most interesting one from an historical standpoint. The performance at the Stanley was highly spectacular. And yet I could not help realizing how less impressive the play would have been had it been merely pantomime. The acting of William Farnum and of Fritz Leber was notably fine, but it needed the accompaniment of the organ to make it perfect.

Mr. Maitland improvised a great deal in this picture, taking a theme of Tschalkowsky. He also used a certain popular melody as a motif, whenever Katherine appeared. The emotional rise and fall of the plot, the scenes at court, and in the famous Fircone Tavern, where Villon recites to his companions the memorable words, "Si j'étais roi," all these were accompanied by Mr. Maitland in his own inimitable manner.

How quickly a photoplay organist must needs go from one picture to another, these scenes as far removed as the antipodes. The good organist has no time for wool gathering. He must be a veritable Mercury, with wings on feet, hands and brain. It is largely due to the splendid work of Mr. Maitland that one leaves the Stanley Theater absolutely satisfied.

Personal Notes

Arthur Depew, formerly of the Capitol Theater, New York, recently appeared as organist of the Capitol, St. Paul, when that theater was opened to the public.

E. Charles Eggett, formerly of the Japanese Garden, has been appointed organist of the new Coliseum Theater, Broadway and 181st Street, New York, where he has a three-manual **Moller** organ; Mr. Eggett conducts an orchestra of 20 members during the vaudeville performances and plays the organ during the picture exhibitions.

Mildred Fitzpatrick, formerly of Orchestra Hall, Chicago, has been appointed to the new Stratford Theater of the same city, where she will have a Moller organ.

Roy Frazee has been appointed organist of Power's Broadway Theater of Boston, where he has a Morton organ.

George Lee Hamrick, of the Strand Theater, Birmingham, is taking his first vacation in six years. Incidentally he is buying a new automobile, and may appear in the police courts any day now, for he intends "to enjoy" that car to the "fullest."

E. S. Horton, until recently organist of the California Theater, San Francisco, has a new kind of music in his home. "It's a boy," was the announcement made to him.

Repertory Suggestions

For Church—Concert—and Photoplay

GEORGES BIZET

L'Arlésienne: Adagietto

HERE is a melody that gives the player a fine opportunity to do some original work in the art of interpretation. Played on the player-piano it would not be worth the holes in the music roll; but played by an artist, it would instantly be recognized as the high art of music. It is one of those things that are far removed from the folk-song type, and hence its appeal depends upon the player. But it is a fine melody and it reaches up to a noble climax, and besides this its technic is good and the musician will find it interesting to work on. Technically it is very easy to play. Transcribed by Walter P. Stanley.



It makes an admirable prelude to any of the bigger services of the church, but it is too big to use as an offertory and too good to be used as a postlude. As a concert number it would have to be very carefully placed on the program.

Photoplayers would use it to accompany sad scenes, or scenes heavily dramatic; its climax is fine and the player could time it to come at the proper moment. Perhaps it might also be used in different mood, such as for "The Love Flower," where the lonely girl pushes her boat out over the lake. There is a bigness that must not be lost sight of, no matter which way the interpretation goes, and there is nobility back of it. (Ditson)

A. BORODINE

Prince Igor: Finale, Act I

ARRANGED by Edwin Arthur Kraft. Music written for the drama has such wide variety of uses that it is difficult to review. The present number is marked for very slow tempo, but works up to a good allegro in the middle section. Mr. Kraft knows how to write for the organ and his arrangement is organic in every measure, so that the player's task would be merely to follow the score carefully—which is not easy at all times because of the tempo, though the notes are easy and there are no contrapuntal difficulties. The illustration is from the first page.



It would make a good prelude for a big service, or perhaps also a good postlude; its concert use would depend entirely upon the originality and ability of the player.

Photoplayers could use it for a great variety of scenes. Its shifting moods and tempos, and its thematic materials, give the organist a wide choice of uses. Dramatic music is so suitable for picture work, that the more the player has of it in his library the better equipped is he for his special task. (Ditson)

CARL BUSCH

Impromptu Em

TRANScribed by Orlando Mansfield. It is a delightful number with a rhythmic swing that makes it very attractive to all audiences, and besides this the composer has been able to inject quite a little good writing. Notice the second theme in the second staff. The piece is short but sweet, though the sweetness has a good touch of the bite of sarcasm in it.

The church organist could use it as a prelude for an evening service, or perhaps even also as a postlude; it is too rhythmic and individualistic to serve as an offertory. On a concert program it would be ideal. The theater organist could make good use



of the rubato and gain some fine effects for comedy situations of the better class, or perhaps of the out-and-out Chaplin variety. If taken slowly, the melody has a touch of sadness. Every organist should have it. (Ditson)

Tranquillity

TRANScribed by Dr. Mansfield. The title fully describes the music, which is simple and easy to play. The illustration shows the opening theme minus its first note,



which the fourth and fifth measures show in repetition. It is a smooth, simple melody whose accompaniment has some points of interest of its own. The player will have to use his own art to considerable extent, but the piece is worth it.

It would make a good church prelude for any average service, or a fine postlude; it would hardly be used on a concert program unless the recitalist were able to do something individualistic with it.

Photoplayers could use it for neutral scenes, though its character permits of wide range of interpretation and greatly increases its appropriateness for picture work. There is a touch of sadness, and also a touch of nobility of character. (Ditson)

CHOPIN

Etude, Op. 25, No. 10

TRANScribed by Oscar E. Schminke and "interpreted in the idiom of the organ," as Mr. Schminke aptly puts it. Transcribing without such interpretation is easy, but that is the most that can be said for it. Whether organists will want to try their hand on this well known Etude of Chopin is entirely up to them; if they use it in the tempo of the original they will be going some. We hope, for the good name of the organ recital, that the piece will not be put on a recital program just to show the good folk how swiftly one can chase his fingers in case of necessity. Audiences have no interest whatever in that variety of organ playing, because on the organ speed becomes a mere jumble, a mere rush of notes to the hand.

But photoplayers have different needs to meet, and the piece will serve them well, perhaps as a hurry, or for intensely dramatic situations of a big order. The tempo is a matter of choice, and when errors of taste are made, they usually lean toward violations of the speed regulations, but wise play-

ers know they can do exactly as they please with any piece of music that ever comes their way, and the more they take that attitude, the more will the true art of music prosper. (Fischer)

ROLAND DIGGLE California Suite

HERE is a genuine Suite easy enough to be played by every organist. Its various movements are given titles which would appear to make it a bit of descriptive music, but presumably the majority of musicians will disagree with the composer in that. "Through an orange grove" is in 5-4 rhythm; whether or not it fits the scenic mood of an



orange grove, is for those to say who have been through one. "El Camino Real" is in reality a very simple march built over the motive of the descending notes, C-B-A-G, and it is extremely easy to play; apparently its composer intended to use a certain degree of monotony in its character, and he has done so. "In a Mission Cloister" is a meditative bit, in 4-4 time also, that has a distinctly religious atmosphere about it, and may thus be said to satisfy its title. "From a Mountain Top" is another march, the theme of which is shown in the illustration. The middle section of this march is in effective organ idiom—sustained manual chords against a staccato rhythmic pedal.



The church organist would use each of the numbers as postludes, on account of their extreme simplicity; and he could read them at sight if necessary.

Photoplayers would naturally have a variety of uses for it, though as a scenic accompaniment (which its title naturally suggests) it would be least effective. The one movement would suit for church scenes, and the two marches would be used accordingly, while the 5-4 movement would have to be confined to neutral scenes; perhaps this first movement alone could be used for scenes. (Fischer)

ARTHUR DAVIS

Berceuse

A TRANQUIL number that is suggestive of its title, and which also is suggestive of a barcarolle. It presents a pretty melody over a very simple accompaniment, though in the middle section the workmanship is more involved and there is added a countermelody in the left-hand part. With effective choice of registers, the piece would be quite good and would make its appeal also because of its workmanship.



Church organists could use it as an evening prelude, or even as a prelude for the morning service; it might serve as a postlude with appropriately selected registration. As a concert number it would have to be given a good place on the program, so that the audience would take it seriously enough.

Photoplayers could use it for all quiet scenes, as suggested by its title. It might also serve as an accompaniment to water scenes, providing there be not too much motion or latent power. (Summy)

Trailing Arbutus

THIS composition presents various intermingled characters, one of which is described by the title, and another of

which is almost oriental. The illustration shows the thematic content of the main movements, the first two measures giving the



opening theme and the second two the main theme of the middle section, in both of which cases the respective sections are well confined to materials derived from these two motives. A fine effect could be secured from the opening melody by taking it on a Vox Humana, for example, an octave lower and without tremulant.

If registration be called upon for its full powers, the piece would make an interesting church prelude or perhaps offertory; as a postlude it would serve very well also. Its concert use would depend entirely upon the player's ability as an artist in registration.

Photoplayers could use it either as a minor melody in sad mood, or as a slightly oriental background. There is not sufficient of the oriental flavor to mark it as a theme piece in an oriental picture, but as one of the less important accompaniments it would work very well. (Fischer)

JAMES R. GILLETTE

Chant d'Amour

A PLEASING melody over an animated accompaniment, whose character will be either amorous or gay, according to tempo and registration. It is easy to play, and its theme is inspirational, though there is a slightly unpleasant monotony about the reappearance of the minim at the end of



every second measure. The middle movement is hymn-like, but effective and pretty music, and the third section is a repetition of the first. The melody, played on the Celeste, or, better yet, the Repeating Celeste, would be charming.

It makes an admirable evening prelude, or an offertory; and it can be used as a postlude as well. Its effect on a concert program would be good if the registration were carefully chosen and it were used in a program devoid of numbers of similar light character.

Photoplayers would use it for happy or youthful scenes, or perhaps water scenes where the eternal serenade is in order. (Fischer)

Souvenir

A MELODY of quiet meditative or dream-like character that is quite beautiful, though very simple set. It would be attractive as a solo on a clear flute of 8' or 4' pitch, while its middle section would be ethereal in effect if the celestes were used, possibly with 4' coupler. It is easy to play and audiences will like it.



It would form part of an evening prelude, or an offertory for either service, though it is too dainty to be spoiled by the heavier registration demanded of a postlude. It might also grace a recital program now and then.

Photoplayers would do well to make use of its dreamy character because of the shortage of music ideally suited, as this is, to dream situations. It might include a touch of sadness, but it is peaceful and not disturbed by any of the harshness with which the universe is filled. (Fischer)

A. GLAZUNOFF Prelude, Op. 49, No. 1

SMOOTH, calm, steady number transcribed by T. Carl Whitmer. It is comparatively easy to play and gives the impression of being good solid music without any of the frills and trials added for the dear public's sake. It works up to a good climax, and then dies down again to pianissimo murmurings as the theme come back in the left hand against an independent quaver passage in the right; in this part it is especially effective.



It is ideal as a church prelude for the communion service or services of similar character, and would make a good postlude also. The recitalist would not use it unless, perchance, his program demanded just exactly this kind of a number. It would be most effective in contrast with more frivolous numbers of the toccatina type.

It is familiar to most picture players because it is so frequently used for the orchestra. It is essentially sober and its situations characterized by serenity, resignation, or even pathos. On the second page is a movement that might be used as an agitator, which should be taken account of in placing or localizing the selection—F. S. A. (Ditson)

RALPH KINDER In Springtime

AN idiomatic organ composition of peculiar flavor that ought to be popular with all audiences. It is something different, something original; and it is finely suited to the organ. It is easy to play, inspirational,



and musically. The middle section presents less interesting and less successful materials, but it is short and soon gives way to an interludial episode which is interesting and playful. The illustration shows the main materials which make the composition so successful.

It makes an admirable prelude, offertory, or postlude, and on a well constructed recital program it would be received with enthusiasm by all audiences. It is a composition every organist should have, and one that every organist can play.

Its joyful spirit would be its chief asset in, and its chief index of, photoplay uses. It would be ideal for outdoor spring scenes where youth and beauty and hope are all present, unmingled with sadness. Perhaps adroit handling of registration and tempo would make it equally ideal for some of the Chaplin comedy situations. (Fischer)

ARTHUR CLEVELAND MORSE Melodie Mignonne

TRANScribed by Edwin Arthur Kraft. A simple melody accompanied by the conventional syncopated chords, though the melody is distributed between the treble and bass parts in a way that adds much interest. It is made effective chiefly by its setting rather than by its own inherent values, and a light touch would make it even more attractive. It is very easy to play, and except for its middle section, it does not have the look of the commonplace about it.



It would make an interesting prelude, depending upon the character of the organ upon which it is played, and would serve equally well as a postlude; though its better use would be at the beginning of a service where its values could be better made use of.

Although it has the conventional off-beat accompaniment, it has an expressive melody in simple flowing style. For intimate personal scenes, where there are avowals of affection or devotion, it would be most appropriate; the minor section is in the same style, but registers a slight change of sentiment. The ending of the third part suggests a passionate emotional climax to the scene.—F. S. A. (Ditson)

News and Notes

GUILD NOTES

THE most important Headquarters meeting of the Guild during the past month was the Ceremonial Session held in the General Offices, 29 Vesey Street, September 23, when the newly elected officers took up their respective duties and the successful Examination candidates received their certificates. The full program of the event was:

Music: Ex-Warden Demarest's Fantasia, played on two pianos by Messrs. Comstock and Schwarz;
Address by the Warden-elect;
Installation of Officers;
Installation of Council;
Music by a male quartet from Dr. Baier's choir at Old Trinity;
Distribution of Certificates;
Address by the Rev. W. T. Manning, S. T. D.;
Music: Piano duets by Messrs. Comstock and Schwarz.

The formal oath of office, instituted at the suggestion of the new Warden, Dr. Victor Baier, takes this form, the retiring Warden speaking: "I, the past Warden of the American Guild of Organists, greet you, Victor Baier, the newly elected Warden, that you promise to uphold the Constitution and con-

duct the affairs of the Guild to the best of your ability." The Warden-elect answers: "I will." The retiring Warden continues: "I therefore invest you with the insignia of your office and wish you every success with the help of God."

The same form is used, with slight revision, by the newly installed Warden in his ceremony of installing the Secretary and Treasurer.

One of the most promising events of the Sessions was an address by the Rev. Dr. Manning, Chaplain of the Guild and Rector of Old Trinity. Dr. Manning gave much encouragement to the cause of the sincere church organist and his address was a stirring call to renewed activity on the part of the organists, to make their work not only a more vital asset of church life but also to make themselves and their work alike more prominently a part of the life of the whole community.

There were about sixty members present at this first Ceremonial Session. One of the most important reforms instituted by Dr. Baier is the plan of having the Council meet every second month, with the intervening months taken care of by meetings of the Executive Committee only. Another plan, vital to the welfare of the Guild, is that

already instituted, of having the three chief officers, Warden, Secretary, and Treasurer, meet in the Guild Office every Tuesday and Friday morning at eleven o'clock.

Dr. Baier has already visited several Chapters, and inaugurated an Albany Chapter with a charter membership of 32. The Buffalo Chapter of 40 members succeeded in selling 1,500 tickets to a recital by Charles M. Courboin. The Guild's 25th anniversary will be properly celebrated early next year.

The strenuous and trying duties laid down by ex-Warden Demarest, who gave of his best to the service of the Guild at all times, now rests upon the shoulders of Dr. Victor

and A. C. Weston, of Brooklyn; Miss Jane Whittemore, of Elizabeth; W. I. Nevins, of New York.

Committee on Public Meetings: John Doane, S. A. Baldwin, F. S. Adams, Lynwood Farnham, W. N. Waters, H. S. Sammond, Mrs. B. S. Keator, Mrs. Kate E. Fox, Herman Keese.

Auditing Committee: E. K. Macrum, A. R. Boyce, R. L. McAll.

Joint Committee with the Organ Builders' Association: R. L. McAll, Clifford Demarest, T. Tertius Noble, C. M. Courboin.

The President was also empowered to appoint a special committee for the promotion of the interests of organists.



MILES I.A. MARTIN
Treasurer-General of the Guild
Formerly Secretary-General

Baier, who served so long and with such signal efficiency in the capacity of Treasurer, and to whom the entire Guild can look with confidence and the assurance that he will more than measure up to the duties of the office to which he has been called by the united voice of his professional associates.

NATIONAL ASSOCIATION NEWS

Walter N. Waters, Secretary
A MEETING of the Executive Committee was held Monday, September 20, 1920, at 11:30 a. m., at 1 West Forty-eighth street. There were present: President Henry S. Fry, Mrs. Kate E. Fox, Miss Jane Whittemore; Messrs. R. L. McAll, chairman; A. C. Weston, A. R. Boyce, Frederick Schlieder, H. S. Sammond, Rollo Maitland, W. I. Nevins, Hermon Keese, F. S. Adams, John Doane, W. N. Waters.

The main business of the meeting was the appointment by President Fry, with the approval of the Executive Committee, of the various sub-committees necessary to carry on a vigorous campaign of real work for the season. The personnel of these committees is as follows:

Committee on Place for Holding Next Convention: Mrs. B. S. Keator, of Asbury Park, N. J.; Frederick Schlieder and R. L. McAll, of New York; Dr. Francis Hemington, of Chicago, Ill.; Rollo Maitland and President Fry, of Philadelphia.

Committee on Official Journal: C. Beebe



HENRY S. FRY
President of the National Association

The raising of the dues to \$3.00 and the adoption of the use of a fiscal year dating from January 1 to January 1 causes in some cases readjustment of the dues and it was therefore voted that members joining during the six weeks prior to the first of January or the first of July be considered as coming in on those dates, and should pay dues accordingly.

WALTER N. WATERS,
Secretary of the N. A. O.

News and Notes

Gustav F. Dohring fell into a ventilation trap while at work on an organ and injured his left shoulder and right knee so severely that the latter had to be placed in a plaster cast for several weeks.

A. Walter Kramer, composer of the attractive little "Morning Song" known to all church and concert organists, is the subject of a biographical sketch in Ditson's current Novelty Monthly. Mr. Kramer, on the editorial staff of Musical America, was born in New York City, September 23, 1890.

The Boston Symphony Orchestra departs from its policy of un-Americanism sufficiently to appoint Henry Hadley associate conductor for the coming season. Mr. Hadley was born in Somerville, Mass., in 1874, and by his twentieth year he had written his first orchestral overture which was performed by Walter Damrosch in New York. His orchestral conductorships include the Seattle Orchestra in

1911, and the San Francisco Orchestra in 1915, holding each position for a term of several years.

The **Chicago Music College** announces its organ faculty as follows: Elias Bredin, Eric De Lamarter, Clarence Eddy, Helen W. Ross, and C. Gordon Wedertz.

The **College of the City of New York** has announced a course of 30 lectures by **Samuel A. Baldwin**, organist of the College. Mr. Baldwin will use the organ to illustrate the lectures, which will be held Tuesday afternoons at 4:15. Music will be treated from the standpoint of the listener and will be of benefit to all music lovers, especially those not directly connected with music as a profession.

The **La Scala Orchestra** is coming to America in December for a concert tour under the direction of **Arturo Toscanini**.

William Thayer's colossal 3-volume **Life of Beethoven** is to be published in English; O. G. Sonneck was the moving force behind the negotiations.

The **Philadelphia Orchestra** announces its 21st season of 25 Friday afternoon and 25 Saturday evening concerts; its former programs without soloists "were so favorably received last season" that they will be extended to 12 such concerts this season which will be without soloists other than members of the orchestra itself. This is a big step in a right direction. Orchestras are big enough to exist entirely independent of outside soloists, and if the somewhat large fee paid soloists is hereafter invested in securing a larger personnel for the orchestra itself, the public will be the gainer thereby.

The **Schirmer** staff goes the automobile world one better in its recent acquisition; it is an automobile for which the claim is made that it "will run seven miles by merely showing it a can of gasoline."

"The **Metronome**" is the name of an **orchestral magazine** which is filled with materials of interest to organists because of the latter's close connection with the orchestra. It is published at 46 Cooper Square, New York City, at a subscription price of two dollars per year, which is more than worth.

Charles Wakefield Cadman is writing a complete score for a photoplay under the title of "The Rubaiyat."

The Capitol Theater, St. Paul, has a **35-piece orchestra** under the direction of Oscar Baum, formerly of the New Garrick, Minneapolis.

Indianapolis musicians have **returned to work**, with an increase of salary from \$32 and \$38.50 to \$45 and \$60 a week of six and seven days.

The **National Cash Register Company** is using motion picture films in connection with its welfare work as a recreation for its employees during the noon hour.

The **Colliseum**, third largest theater in New York, opened its doors recently. It is equipped with a three-manual **Moller organ**, and has an orchestra of 25 members, it is located at Broadway and 181st Street.

The Tudor Theater of Detroit is **using only an organ**, having dispensed with the orchestra in the thought that the organ is much better suited to accompany the pictures.

The **National Committee for Better Films** has prepared a list of 53 films on disease, nursing, health, etc., for distribution; the Committee is associated with the National Board of Review, 70 Fifth Avenue, New York.

A striking picture has been obtained by the **combination of X-ray and motion picture** showing the motion of the bones of the wrist, elbow, knee, foot, and ankle. The picture had its first Metropolitan showing at the Rivoli.

Omaha musicians **went on strike** for 60% increase, from \$35 to \$60 a week, which the managers considered unreasonable. In the Empress Theater the demands were granted, with a resultant wage of \$63 for the players and \$94.50 for the leader.

The **Broadway district** between 42d Street and 50th Street, New York, is planning for 13 new theaters with a total building cost of 12 million dollars. In all New York there are at present over 150 theaters in course of erection, with a total cost of 25 million.

The **Metronome** avers that **Max H. Munn**, tympanist of the Rivoli Theater, New York,

has "**300 musical affectations**" by which to produce comedy effects. Some of the instruments came from curio shops close by, others came all the way from China and Japan, having been purchased there for him by friends on tour.

The New York Musicians have added \$70,000 to the bill of the Metropolitan Opera House for orchestral music for the coming season. The minimum salary is now "about \$100" a week, and the musicians charge the management \$2 an hour for rehearsals, when they are learning new works or perfecting old ones.

The Newman Theater, **Kansas City**, a house seating 2,000 persons, is using a three-manual **Austin** in conjunction with its orchestra of 25 pieces; the organists are **O. F. Landwehr** and **B. F. Morgan**. The Newman is a comparatively new theater and is devoting considerable attention to the musical side of its programs.

The Pioneer Film Corporation is **supplying music scores** with its films—which may be good or bad according to the ability of the musicians preparing such scores and the time they devote to it. We have yet to see any such ready-made scores that can compete with any of the scores made by practical musicians at work in any of the best theaters.

STATEMENT of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist, published monthly at Somerville, N. J., for October 1, 1920.

State of New York } ss.
County of New York }

Before me, a notary public, in and for the State and county aforesaid, personally appeared **T. S. Buhrman**, who, having been duly sworn according to law, deposes and says that he is the editor of The American Organist, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, **T. S. Buhrman**, New York, N. Y.; Editor, the same; Managing Editor, none; Business Managers, none.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding one per cent. or more of the total amount of stock.) **T. S. Buhrman**, 63 Park Row, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent. or more of total amount of bonds, mortgages, or other securities are: (if there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

T. S. BUHRMAN.
Sworn to and subscribed before me this 28th day of September, 1920.

E. A. PRATT.
(My commission expires March 30, 1922).

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